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AUGUST 1951 1s.

*Violetta Elvin*
*and*
*John Field*

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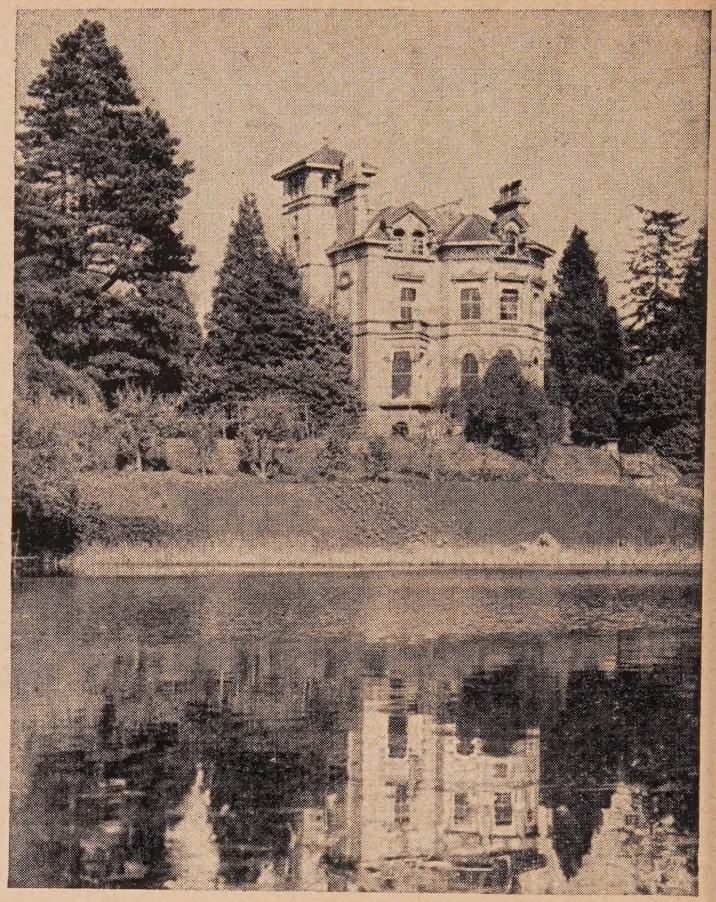

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August, 1951 Vol.2. No. 8

# Dance and Dancers

*Editor:* PETER WILLIAMS *Foreign Editor:* DAVID RAHER

SUMMER is a season when we have traditionally come to expect an influx of visitors, particularly those who dance for our pleasure. But the halcyon days of this year were different for they were given over to a festival designed to display, to our doubting selves and the equally sceptical foreigner, our achievements as a remarkable island race. The success of these revelations has astounded everybody—ourselves more than anyone.

Curiously enough, one of the first things the eager traveller demanded to see was the ballet. He had heard of our extraordinary ascendancy in this art and he too has wished to come and worship also. But we, like the wise men of old, have also been cagey and have not gone out of our way to reveal where our true greatness lies. So the visitor has departed with a sense of disappointment though, never-the-less, with the impression that London is the dancing capital of the world.

At the Stoll Theatre, Festival Ballet has reigned for two months and established itself as one of the leading companies. But although it enshrines Britain's first two great stars together with a number of rising ones, it contains no works by English choreographers and can hardly be said to be typical of the trend that ballet has taken in this country during the past twenty years.

Ballet Rambert, the true cradle of creative achievement, has been touring the provinces manfully but in places where few visitors were likely to penetrate.

To celebrate their tenth anniversary, International Ballet are appearing at the Royal Festival Hall. But while this form of arena presentation is interesting it can give little idea of the way that this company has so successfully brought the full-length classics to our provincial cities; such yeoman work has been their great contribution to the English scene.

The Sadler's Wells Theatre Ballet which has the best existing English repertoire made bi-weekly appearances at its own theatre, far too early in the season to contribute much to the festive junketings.

But it was the Sadler's Wells Ballet and Margot Fonteyn that were the crown jewels that most visitors hope to be dazzled by. Unfortunately the repertoire presented during the short July season was such that it never really revealed the company in all its glory and from the rather uninspired performances over the past few weeks, people could get scant idea as to why the company has been hailed all over the world.

*Mona Inglesby in the first act of* Giselle. *She has now recovered from her recent toe operation and will again be dancing as prima ballerina at the head of her own company when International Ballet appear at the Royal Festival Hall* (*Photo: Fred Daniels*)

So it has remained with the Spaniards to dominate the scene and it is probable that the summer season of 1951 will go down to ballet history as the time when Antonio first danced in, and conquered, London.

What a curious race we are to allow these things to happen and let such opportunities slip through our fingers.


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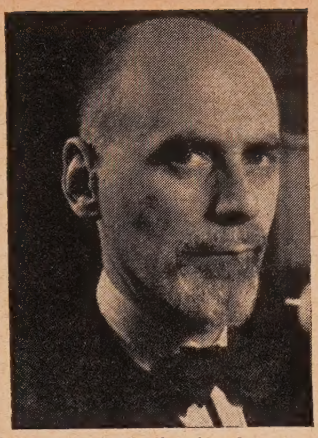
SUCH seemingly trivial incidents alter the course of history and ballet history no less than any other. There would probably be no Sadler's Wells today, in fact no ballet to speak of in Western Europe, had it not been for a violent row over a production of *Sylvia* in St. Petersburg, way back in the beginning of the century when Peter the Great's folly could still be called Imperial. De Valois might now be retiring after years of pantomime fairy-queenery, Ashton might be eking out an existence in a Peruvian cabaret, Markova and Fonteyn might possibly have dedicated their lives to household drudgery.



*Arnold Haskell who has just published his autobiography (Photo: Felix Fonteyn)*

So also with ballet's writers and historians. There would have been nobody to record past and present glories had not Mrs. Beaumont insisted that her husband accompany her to see Pavlova. Had Haskell not wanted to go to South America with the De Basil company, *Balletomania* would not have been written. To this snowball of trivia we, the present generation of ink-splatterers and type-bashers, owe everything. Nobody would want to read about dancers and dancing and most of us would probably be employed as worthy but useless citizens.

Very many people owe their existence to Beaumont and Haskell and certainly millions more owe to them the fact that they have even a rudimentary knowledge of the art, that everyone will welcome the latter's autobiography. Recently published by A. and C. Black under the title *In His Own True Centre*, it costs one guinea and is worth every penny of it. The book reveals Mr. Haskell to be a man of great taste and culture with a love of stability and family life which sits oddly in the colourful and turbulent setting of the art he has done so much to foster and encourage. He drifted so naturally into ballet that he always seems to have been there like some essential limb.

He is only wrong in his assumption that we, comparative newcomers, are in any way bored with what he likes to call "the old stagers and their memories". Even if we do not always agree with their opinions we always respect and admire them.

*The ever increasing cost of paper and printing compels us, with much reluctance, to raise the price of DANCE AND DANCERS. We apologise for this further addition to to-day's rising prices. However, we shall improve the quality of paper used to give much better reproduction of photographs. Several new features are being planned to start in the next issues including a new kind of monthly article by ANTON DOLIN (see announcement on page three) and each month starting with A. V. COTON, a Guest Critic will write. Despite the increase to 1s. 6d. next month DANCE AND DANCERS will still be the best value among ballet and dance periodicals. New subscriptions and renewals, when due, will be 10s. for six months and 20s. for one year, post free.*

## Cover Stories

**The front cover this month, by Maurice Seymour, shows Violetta Elvin and John Field in the Black Swan *pas de deux* from the third act of *Lac des Cygnes*.**

Elvin (then Violetta Prokhorova) trained in the Bolshoi Theatre School, Moscow, from the age of eight. During the war she was evacuated to Tashkent and was given leading ballerina roles in the company formed there. The Bolshoi Theatre asked her to return to them in Kuibyshev; later the company went back to Moscow when she danced soloist and small leading roles. She came to England with her English husband, Harold Elvin, and joined Sadler's Wells in 1946 at the age of 22. Since then she has risen to taking over the ballerina roles in all the big classics.

Field was born in Doncaster in October 1921. Started dancing at the age of 10 and joined the Elliot Clark School in Liverpool at 14. When the Sadler's Wells company were in Liverpool he danced the Stranger Player in *Haunted Ballroom*. De Valois saw this performance and offered him a vacancy at the Sadler's Wells School. He graduated to the company in 1941. Joined the R.A.F. in 1943 and rejoined the company in 1947. He now dances most of the principal classical male roles as well as having several roles created for him.

**The back cover is of Yurek Shabelevsky in *Panambi*. For details of his life see page six.**

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*Yurek Shabelevsky* (*Photo: Maurice Seymour*)

# *The Return of Shabelevsky*

by DAVID RAHER

**When International Ballet open their season at the Royal Festival Hall on July 26, they will reintroduce to London a very distinguished guest artist. Yurek Shabelevsky was one of the first great male dancers that De Basil introduced to London and up to the war he was considered to be the finest character dancer of his time.**

**One of the main reasons for sending our Foreign Editor to Italy was to get some first-hand information about one who has almost become a legend in this country.**

MY journey to Rome had a two-fold purpose. I wanted to see the Opera Ballet and if possible to meet the celebrated Shabelevsky. If I had never been fortunate enough to see him dance at least I could satisfy my curiosity about Shabelevsky the individual. Tales of his brilliant performance as the Favourite Slave in *Scheherazade*, the Polovetzian Warrior in *Prince Igor*, made me regret never having seen him dance at all—not even as the King of the Dandies in *Le Beau Danube*.

That I should find him occupying a room in the same *pensione* was more good luck than I had anticipated. In fact, he was installed in the room intended for me; having decided to remain in Rome a day longer. But when I enquired if Mr. Shabelevsky was in, the Italian chambermaid, in her best "G.I. English" merely stared at me dumbly and mumbled something that sounded like "I no know?" and carried on with her duties. Tired and dirty from my long journey I washed and went to bed, certain of seeing him in the morning.

## *Odd Encounter*

It wasn't until early evening on the following day that I saw him. Exhausted and soaked with rain I had just returned from a tour of the Vatican City. I intended to have a wash, change into something presentable and then make fresh enquiries. But as I stumbled hastily across the dimly lit foyer, dodging over-stuffed chairs and Venetian tables that cluttered it, I was aware of a reflection in the huge, gaudily designed Venetian mirror that covered a third of one wall on the left of the entrance. There, calmly reposed amongst a litter of documents, and illumined by a single candle, sat Shabelevsky. He was immaculately dressed and wore an air of deep concentration.

"Good evening!" he said with a thick accent and slight nod of his head, "I understand you were asking for me?" He gave a reticent smile and displayed two rows of marvellously even, white teeth. I approached the table, vainly attempting to maintain a composure that I did not feel, for I was painfully aware of my grimy appearance. I sat down, facing him.

His looks were misleading. For although I judged him to be about forty he looked no more than thirty. The large piercing eyes, prominent cheekbones and straight, pointed nose I recognized from the many photographs I had seen of him, only now they were brought into sharper relief by the unnatural light of the candle's yellow flame. The candlelight, he explained, was used to save electricity, there being a shortage of water-power in Rome at that moment.

## *Mystic or Dancer?*

It is hopeless to have a preconceived notion of what a dancer should look like. Shabelevsky's detached manner and penetrating gaze gave him the appearance of a mystic or a philosopher rather than a dancer.

While making these mental notes, Shabelevsky explained that the sheaf of documents confronting him were ballet scenarii he and Miloss would be working from shortly. Miloss was creating new works for the Festival of Florence in May and he would be dancing in them. In fact he implored me to postpone our interview until dinner so that he could continue working. The scenarii had to be ready before he left for Milan that evening.

Glad of the chance to freshen-up I agreed to meet him at seven thirty for dinner.

But luck was against me. In the restaurant Shabelevsky encountered a lady friend, an Austrian choreographer, whom he hadn't seen in a long time. Powerless to take part in the conversation (they both spoke Italian fluently) and too polite to interrupt I concentrated on my food in an effort to conceal my disappointment. When he realized the nearness of his train time, we returned to the hotel to collect his bag and with apologies for the unexpected interruption to our interview he bid me goodbye and begged me to come and see him when I returned to Milan.

Back in Milan, several weeks later, I saw Shabelevsky again. This time I was invited to tea in his spacious flat in the Via Ciro Menotti; his poetess wife Rita was out with their fourteen month old son Octavius so that we were able to talk uninterruptedly for hours.

## *Recollections of Warsaw*

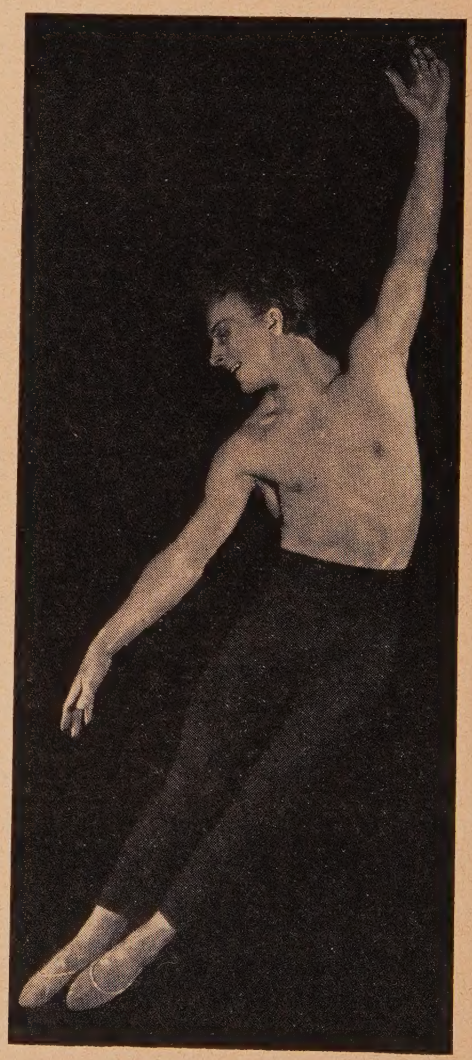
In a calm, measured voice he spoke of his childhood in Warsaw, and the tragedy that befell his father, an ardent violinist, when the finger tips of both hands were cut off in an accident. He smiled wanly when he recalled how insistent his father was that he learn to play the piano and how his mother, whose parents thwarted her youthful ambitions to be a dancer, secretly took him to the ballet at the State Opera when his father was away.

He described to me with careful detail and pride the thoroughness of his training at the Teatr Wielki in Warsaw. Only nine when he was accepted at the school, he was one of the two hundred out of eight hundred boys chosen. Apart from academic subjects he was taught classic, plastic and rythmic dance; music theory, solfeggio (a singing exercise) and a class in esthetics which included simple gestures and walking.

## *and so to Paris*

In 1928, when he was seventeen, Nijinska invited him to join the Rubinstein company for its Paris season. It was his first journey away from Poland and also his first taste of the ruthless intrigue of a ballet company. Anatole Vilzak was *premier danseur* of the company

(*continued on opposite page*)



*Shabelevsky leaping* (*Photo: Maurice Seymour*)

# ULANOVA ON THE ARNO

*By Trudy Goth*

THE event which seems to have shaken the ballet world in June was the appearance of Soviet Ballerina Galina Ulanova and her partner Juri Kondratov, as part of the Florentine May Festival. The part this group of ten artistes from the U.S.S.R. (violinist, cellist, pianist, three singers and two accompanists) played in the Festival programme could more easily be labelled " Politics " rather than " Art " or " Music". The programme presented was more reminiscent of variety or *cafe Chantant* rather than a Festival one.

Certainly Galina Ulanova is alone amongst these artists to rank with the great. What strikes one most in Ulanova's dancing is her poetry and lyricism. She evokes the romantic ballerina of the nineteenth century. There is no show of virtuosity or bravura ; she moves with great ease giving an impression of barely touching the ground.

I was truly moved by Ulanova's *Dying Swan* ; it was one of the few numbers that could make one forget the shabby, inartistic presentation of the entire programme. Rarely has a ballerina of Ulanova's class appeared in such a poorly arranged programme. Her only accompaniment was a single piano where an orchestra was called for ; her dances were excerpts from ballets and lacked continuity ; and the intervals between her appearances were filled in with piano selections. The costumes, with the exception of the classical tutus, appeared dated and unbecoming.

Juri Kondratov displayed a highly competent technique but lacked finish. He was a good example of the type of masculinity and virility of Russian male dancers. His parternering was extremely fine and his appearances seemed mainly devoted to carrying the ballerina.

Ulanova, now forty-one and in poor health, will probably not dance much longer. It is regrettable that we shall never have the opportunity of seeing her in the full length ballets such as *Giselle* and *Romeo and Juliet*, for which she is celebrated. In an interview, which was miraculously wangled out of her ménage of guardians, interpreters, managers and commisars, she expressed regret at not having been able to appear in some of her favourite full length ballets, such as *Cinderella* and *Swan Lake*.

The audience, mainly comprised of foreign visitors, were enthusiastic and cheered the Russian dancers.

*Ulanova and Kondratov in* Valse (*Music by Rubinstein*) (*Photo: Fotolocati*)

(*continued from previous page*)

which included Lichine, Ludmilla Shollar, Nicholaeva and Hariis Plucis (present ballet master of the Sadler's Wells Ballet). At the close of the season he came to London to continue studies with Nijinska and gave some performances with the great Spessivtzeva.

"At that time", he continued, "my ambition was to become a member of the Diaghilev company". He recalled bitterly how he had worked and planned for his interview with the great man, only to have his hopes dashed by Diaghilev's sudden death in 1929. He remained in Paris until 1932, during what he considered the most difficult period of his career (work for dancers was scarce), then went to join Massine at La Scala in Milan.

## *Important Roles*

That same year he joined Colonel de Basil's Ballets Russes in Monte Carlo in which he danced The Vagabond in Balanchine's *Concurrence* and one of the sailors (Massine and Lichine were the other two) in *Les Matelots*, the ballet which Massine created for Diaghilev in 1925. Between 1939, the year he left de Basil, and today Shabelevsky has danced as guest artist with Ballet Theatre (1940), at the Teatro Colon, Buenos Aires and Teatro Municipale, Rio de Janeiro (1940-45); and had his own company, Ballet for America, in 1946. More recently he has appeared as guest artist at the Venice Festival in 1950 and the Florence Festival this year, mainly in the works of Aurel Miloss for whom he has great admiration.

When he felt he had given me enough information about his background, he shook the cigarette ash from its holder and invited me to inspect his collection of photographs. His collection can only be described as fabulous. Shabelevsky as the Favourite Slave in *Scheherazade;* as the Vagabond in *Concurrence;* in *Prince Igor* or just simple studies, was exceedingly handsome. His good looks must have accounted for some of the intrigue and jealousy he had spoken of earlier.

When I left the flat in Via Ciro Menotti late that evening it was with a feeling of contentment for I had been given an extraordinary glimpse into the life and career of one of this generation's most exciting dancers. When he appears as guest artist with International Ballet at the Festival Hall in July my picture of Shabelevsky will become complete—I shall have seen him dance.

# *New Books*

*Dance and the Soul*, by Paul Valery and translated from the French by Dorothy Bussy (John Lehmann, 10*s.* 6*d.*)

This is French poet Valery's impression of an after dinner discussion between philospher Socrates and friends Eryximachus and Phaedrus, while watching the exquisite dancing of Athikte.

There is a lively debate in which the perpetual movement of the dancer is presented as a solution to man's eternal efforts to escape the troubles and boredom of the mind.

The brilliant dialogue is beautifully translated by Dorothy Bussy. The sentences flow gracefully and read naturally so that one is not keenly aware of reading a translation.

This book should become the dance critic's Bible for it is a revelation of descriptive phrases, accurate and concise, of the technique and beauty of the dancer. Socrates describes the entrance of the dancers thus:" . . .Their hands speak and their feet seem to be writing". His description of the musicality of a particular dancer: "Rhodopis' ear then is marvellously tied to her ankle . . .".

**D.R.**

*Dance and Musical Activities for Juniors*, by Margaret Jarvis. (Faber and Faber, 8*s.* 6*d.*)

It is always an open question as to whether children should be guided in their development of dancing and understanding of ballet because if young people are forced to do anything at an early age they frequently turn against it in later life. This book contains many imaginative dances which provide a means of self expression through movement. All the dances are very clearly shown with pin-men drawing to show the positions.

*The Cochran Story* by Charles Graves. (W. H. Allen, 17*s.* 6*d.*)

This book puts the life of the century's greatest showman into its true perspective. At the achievements of this remarkable man, one's senses reel. Ballet is a part of show business and even though only a small space is devoted to it, the story of Charles Blake Cochran should be an inspiration to all those even remotely interested in the theatre. It is a story of a man with vision, good taste, and amazing courage and pluck.

**P. W.**

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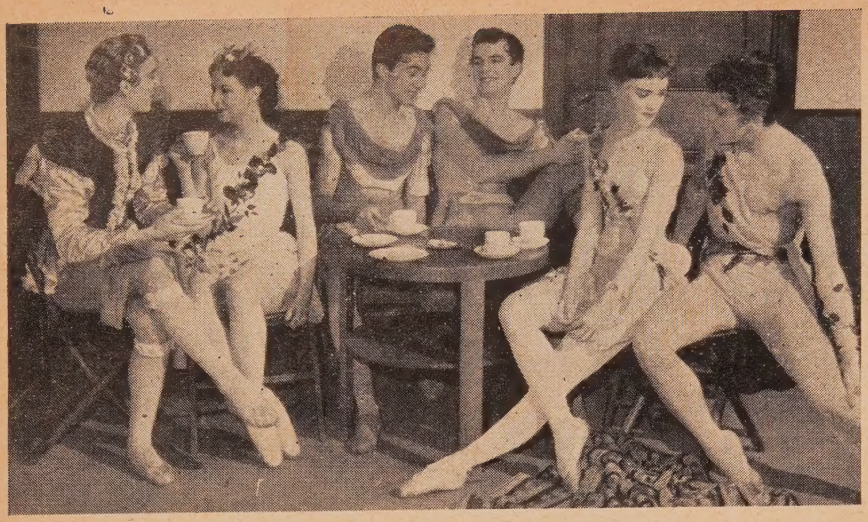


*In the canteen during a break in the rehearsals of* Pastorale. *David Blair, Elaine Fifield Michael Hogan, Peter Wright, Patricia Miller, and Pirmin Trecu.* (*Photo: Central Press*)

**The junior company made its debut at Sadler's Wells Theatre on April 8, 1946. Five years after its formation, these young dancers are on the eve of their first major assignment—a six month's tour of Canada and the United States.**

**Clive Barnes critically surveys the array of potential stars who are to be our ambassadors of the dance on the other side of the Atlantic.**

WHEN I was editor of my school magazine I was always fascinated by the Rugger critiques that came at the end of the season—you know the kind of thing, "Blenkensop played well in the loose mauls but should pack tighter in the scrums". The Sadler's Wells companies often remind me of well-organised teams and since one of them is about to play an important away fixture it struck me that it would not be entirely inappropriate to offer a few tabloid criticisms of its members. The advantage of this method is that it gives some impression of the overall strength of the company and also enables one to deal, if only briefly, with many dancers who tend to get missed in more general criticisms.

I have not confined myself to brief accounts of their careers as most of them have been dealt with previously in DANCE AND DANCERS, or to cheerful little publicity blurbs as these are issued by the company. I have attempted to make an actual critical appraisal of each individual dancer. It should not be necessary for me to add that these are personal reactions to their dancing and, although sometimes for reasons of compression expressed in rather positive language, are merely intended as a starting point from which to compare your own judgement of these dancers. The quality of any dancer is a matter of opinion not a matter of fact, and no reasonable man would wish to set himself up as an Information Bureau for ready-made opinions. Incidentally I have never seen the company at class and have a nodding acquaintance with only one or two of them. This article is written from our side of the proscenium arch.

More space has been allotted to the boys discussed than to the girls. This is because on the whole I think the boys are more talented. About a dozen girls in the company have not been mentioned at all.. The reason for this is that they normally dance smaller roles and I would have been reduced to saying whether or not they are likely to fall over on stage and then to passing on to some somewhat Gautier-esque comments about their faces and figures. Interesting but inappropriate so I have omitted them.

### SVETLANA BERIOSOVA

This was her first season with the company and after a rather shaky start she has settled down well. Very young (possibly still in her late teens) she is already as near ballerina class as one can get before complete maturity. Her dancing is often reminiscent of Danilova's. She has given a most remarkable performance in *Le Fete Etrange* and is admirable in *Valses Nobles et Sentimentales*. Her distinct flair for comedy is illustrated by her adorable performance as the chief Naiad in *Selina*, her witty if tentative Polka in *Facade* and her cheerfully blowsy Street Dancer in *The Prospect Before Us*. If all goes well she could develop into a great ballerina.

### MAUREEN BRUCE

A pleasant dancer with a goodish technique. Her personality does not come over the footlights too well and her finish is occasionally untidy. Her best performances have been in *Tritsch-Tratsch* and the Pas de Trois in *Les Rendezvous*.

### JOAN CADZOW

A dancer better in character work than classical. Irreplacable as the Captain's Wife in *Sea Change* and amusing among the girls in *Pineapple Poll*. More experience in varied parts would probably bring out her personality more.

### STELLA CLAIRE

A versatile dancer who shares many parts with Beriosova. Her footwork is neat but she rather lacks lightness. Her characterisations are occasionally crude and obvious although this tendency is becoming less marked. At her best as the Debutante in *Facade*, at her worst as Lamilia in *Pastorale*.

### STELLA FARRANCE

She does not have many parts but those she has she usually manages to give a certain distinction to. Good as Estrella in *Carnaval* she has also danced quite well as one of the Amours in *Pastorale*. She is always worth watching in the *corps*. However she was able to bring little to the admittedly rather foolish part of the Fortune-Teller in *El Destino*. She would quite possibly prove colourless in larger roles but one sometimes wonders why the experiment has not been tried.

### BARBARA FEWSTER

Officially Assistant Ballet Mistress, she also fills in any vacancies when gaps in the company are caused by illness. On these occasions she dances more or less anything very adequately. She is good in the mimed role of Madame Noverre in *The Prospect Before Us*.

### ELAINE FIFIELD

The swift and steady improvement she started last season has been maintained this. Probably the best all-round technician in the company. Her classical roles have, as yet, more dignity than authority but she is also a charming soubrette. All her roles are well danced and of late she has been giving a little more depth to her portrayals. I like her best in *Les Rendezvous* in which she is quite easily the best of all its recent interpreters. She was surprisingly good in *Beauty and the Beast* in a part always associated with its creator.

### PAULINE HARROP

The most improved dancer in the company. She is now losing the bad stage manners which marred her earlier appearances, and this season has very creditably been sharing a number of roles with Fifield. She has a cheerful *gamine* personality and if full (very occasionally too full) of high spirits. If she is ever to be a leading dancer, as seems probable, her technique will have to continue its improvement. She is very good as Mlle. Theodore in *The Prospect Before Us*, but I did not care overmuch for her performance in the title role of *Pineapple Poll*.

### MARYON LANE

A gifted dancer who sometimes looks a little wasted in the company. Like Fifield she has immeasurably improved in recent years. She is possibly a little heavy in *adagio* although Blair appears to have no difficulty in partnering her. Her arms and hands are among the best in the company. In the *Giselle Pas de Deux* she gives a really noteworthy performance and she has danced the Young Wife in *Sea Change* with considerable success. Lane is quite easily among the best prospects in the company.

### PATRICIA MILLER

A very stylish artist already very nearly complete in herself. It is difficult to see how she could improve. Her personality is charming rather than powerful. Not really at home among the classical rigours of *Trumpet Concerto*, she is excellent in all the roles Cranko has created for her such as Beauty in *Beauty and the Beast*. It might be interesting to see her more often in parts that were not built around her own very individual qualities. She is the best of the company's Columbines in *Carnaval*.

### SHEILAH O'REILLY

Shares with Britton and Hogan the distinction of being one of the last original members of the company. Since she created her first part (Khadra) in 1946 she has not altogether fulfilled her early promise, however she is still young. She possesses an immensely likeable stage-personality and is refreshingly free from any inhibitions about showing off in public, which I sometimes think afflicts some of the other dancers in the company. At her best in any role which gives a chance to her powerful personality, at her rock-bottom worst in the Prelude in *Les Sylphides*.

### ANNETTE PAGE

Suffers from the severe disadvantage of

# ON THE LADDER

## a critical survey of the principal dancers in the Sadler's Wells Theatre Ballet

by CLIVE BARNES

bearing an uncanny resemblance to the young Fonteyn. This raises hopes that are never fulfilled. On the whole her work at the moment is not remarkably interesting but she appears to really enjoy dancing and at times can produce unexpected flashes of brilliance. She might be able to go far but first must lose (or better still use) the air of shyness which envelopes her on stage.

**DAVID BLAIR**

One of the finest male technicians ever produced by the Well's school. Nevertheless he should work furiously hard on his technique as it is well worth working on. This season he has learnt to keep his very natural pride in his prowess well within the bounds of a stage performance and has revealed a pleasant personality. A good partner, his masculinity is a very great asset to him in premier danseur roles. With a normal run of luck he should reach the top. He is good in most things except *Les Rendezvous*.

**DONALD BRITTON**

The first important male dancer to be produced by the company. A year or so before his call-up he transferred to Covent Garden but on his release this summer he re-joined the Theatre Ballet. He has good elevation and a Grant-like bounce. His dancing has a breadth and generosity unusual in English dancers. Before his call-up he was outstanding in many roles, notably in *Valses Nobles et Sentimentales*, *Mardi Gras* and *Bailemos*. At Covent Garden he danced the Blue Skater in *Les Patineurs* and gave one interesting performance as the Bluebird. He made his return as Captain Belaye in *Pineapple Poll* and put on an admirably nautical performance, full of that verve which we used to associate with him.

**DAVID GILL**

One of those unfortunate groups of people in any company who slave away in a number of unrewarding roles but, largely because of their status as "the backbone of the company" are afforded little opportunity to come to the front. However most of his parts Gill manages to touch with individuality and he excels in small character sketches such as Ravensgarth in *Selina* and Noverre in *The Prospect Before Us*. Possibly his most successful roles are those of the static and rather poetic cavalier among the quintet of boys in *Valses Nobles et Sentimentales* and the anguished Bridegroom in *La Fete Etrange*.

**DON GILLIES**

A newcomer this year. His appearances on stage have been infrequent and, for the most part, fleeting. He appears to have a good technique and, to judge from his interesting performance as Corydon in *Pastorale* an ability to do funny things with his legs in mid-air. He seems a sound partner and has an extraordinary lightness about his movements. He apparently has a flair for comedy parts as is shown by his lawyer in *The Prospect Before Us* and sailor in *Pineapple Poll*.

**MICHAEL HOGAN**

His principal fault would appear to be a determination to try too hard. Every jump he takes he attempts to make the highest yet achieved by a dancer, which although good in itself has perhaps made him a little careless as to whether he lands with a "bang or a whimper". A certain roughness mars some of his work but most of it is distinguished by stylish dancing and frequently a diffident charm. Outstanding among his roles are his Siegfried in *Swan Lake Act II*, Didelot in *The Prospect Before Us*, the Bridegroom in *La Fete Etrange* and the leading cavalier in *Trumpet Concerto*.

**STANLEY HOLDEN**

One of the most popular members of the company. He joined the Theatre Ballet on his release from the Forces, before which he had been with the main company at Covent Garden. A very gifted comedian with an adequate technique. Like Helpmann before him he occasionally has a slight tendency, in his eagerness for laughs, to allow the subtler tricks of his comic art to degenerate into a quest for easy applause. In spite of this his spiv-like Dago, bemused Mr. O'Reilly and frenetic Agnes the Witch are richly comic creations able to stand up to any comparisons.

**DONALD McALPINE**

He has a very good elevation and often possesses great zip. His work is, however, patchy. He looks as though he worries on stage, but there is little wrong with his dancing which a success in one good part would not right. The thing he appears to need most is confidence, although he must learn to submerge his own personality into the part he is playing. His portrayal of Pantalon in *Carnaval:* as a kind of Burlington Bertie was an interesting first attempt and he is outstanding in *Pineapple Poll*.

**MAURICE METLISS**

He does little apart from *corps de ballet* work but does this remarkably well. His dancing is extremely strong and polished (watch him in *Assembly Ball* and *Pineapple Poll*). He is possibly a little colourless in personality but this is very difficult to judge on the slender evidence his stage appearances afford.

**DAVID POOLE**

The most mature artist in the company, a fact that shows chiefly in the expressiveness of his face. A sensitive mime as Pierrot in *Carnaval*, and a greatly improved dancer as Jasper in *Pineapple Poll*, his range is considerable, from broad comedy to even broader melodrama. His presentation is excellent and in a role like the Cavalier in *Casse Noisette* or *Trumpet Concerto* can make his classical technique seem rather better than it is, a trick he shares with such dancers as Franklin and Helpmann. Good in all of his roles except, for some unaccountable reason, Siegfried in *Swan Lake*.

**PIRMIN TRECU**

The nearest thing the Wells have to a problem child. He can be extremely good but is frequently mediocre. This season he gave at least one performance of the *Swan Lake Pas de Trois* which was among the two best renderings I have seen (Eric Bruhn's was the other), and his Harlequin in *Carnaval*, indifferently danced as it is, has more of the right spirit about it than any other recent interpretation. At the moment Trecu appears to possess all of Babilee's faults but only some of Babilee's virtues, nevertheless he is still potentially one of the finest dancers in the Wells organisation.

**PETER WRIGHT**

If he danced as well as a soloist as he does in the *corps de ballet* he would be a good soloist. Unfortunately although he does well enough with others he seems to lose confidence when put out on a stage by himself. When this is rectified he will be far more useful. His partnering is quite good but his classical mime does not carry enough conviction. His best part is that of the poet in *Selina*.

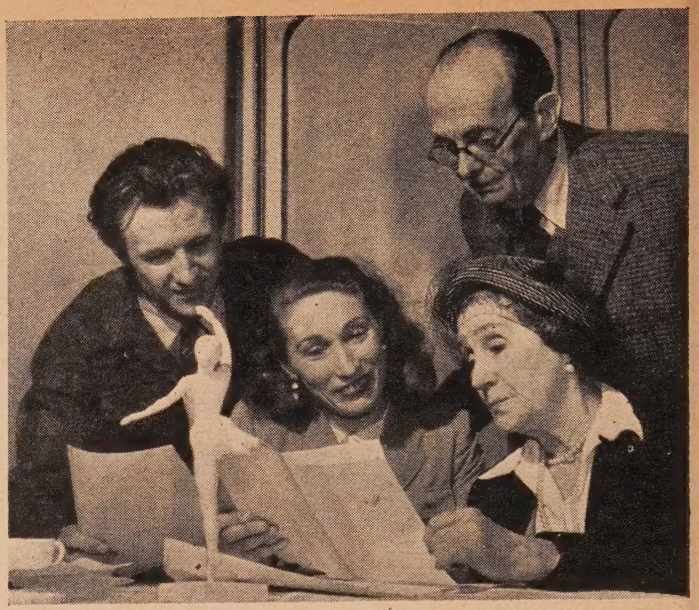
Other dancers who have appeared with the company this season include:
Brenda Averty, Yvonne Barnes, Joan Benesh, Shirley Bishop, Karen Bliss, Carlu Carter, Anya Linden, Sara Neil (formerly Doreen Brown), June Pickett, Doreen Tempest and Veronica Vail.

*The ballet wardrobe mistress, Mrs. Strowbridge (affectionately known as "Strudy" in the company) fits a* Trumpet Concerto *costume on Pauline Harrop while Maureen Bruce watches.* (*Photo: Central Press*)

# Ageless Princess

**On May 24, Mathilde Kschesinska returned to the city where she last appeared on the stage. This most fabulous of all Imperial Russian ballerinas, spent a week in London teaching and presiding at the examinations of the Federation of Russian Classical Ballet.**

by
JOHN GREGORY



*John Gregory, Barbara Vernon, Mathilde Kschesinska (Princesse Krasinsky) and her husband The Grand Duke Andrew, at the examinations.*

*Kschesinska danced in London with Nijinsky in 1911 and made her farewell appearance with the De Basil company in 1936. A photograph of her in her heyday in Imperial Russia will be found on page 18 of the May issue.*

FROM a palace in St. Petersburg to a Church Hall in Chelsea is a long journey and a seemingly sad one: yet nobody seeing Mathilde Kschesinska giving a class at the School of Russian Ballet at St. Luke's Hall would for a moment have seen anything sad in the spectacle. Rather they would have been captivated by the gaiety; the pure joyousness of those classes given by Madame la Princesse. They would have been amazed that such a frail old lady now in her 78th year could exude such vivacity, and such a fine sense of style, and they would have been smitten by the affection that emanated from her tireless heart.

I shall remember the grey morning at Victoria Station when a little band of teachers, dance students and children waited rather tensely for her coming. Fortunately some celestial stage manager transformed the drabness of the scene and the sun broke through just before her entrance. She came through the exit door, a diminutive little old lady, limping on a stick. Immediately she was surrounded by children, flowers and friends and cameras clicked while her consort the Grand Duke Andrew stood smilingly by. She dispensed kisses bountifully amidst a long diatribe of greeting that fell trippingly from her tongue in rolling French. It was a charming scene.

That evening my wife, Barbara Vernon, and I went to the De Vere Hotel in Kensington to plan the arrangements for the week. We listened for what must have been hours while the Princesse with a surfeit of patience answered the avid questions of news reporters. She spoke without a trace of bitterness about her fabulous past, the luxury and grandeur of her youth in St. Petersburg, life at the Court of the Tzar: her evolution as a ballerina assoluta at the Marinsky and so on.

## FADED DREAM

It had all vanished like a wonderful dream, she accepted it—life went on—she found it good; she took with her her memories and her art.

Thus she spoke as she fingered a little plaster statuette of a dancer that had been presented to her that morning—a gift from Michael Morres the sculptor—and we listened entranced by her nostalgic story.

The next day the Princess arrived early at the studio and Nina Tarakanova and many of the pupils greeted her with flowers. The pupils were in love with her immediately—they worked eagerly to catch her praises, "*tres bien*" "*tres, tres bien*". "*C'est tres jolie ma chere*" they worked with a spirit and intensity we had not seen before.

After class she went to lunch with Arnold Haskell and was back for examinations at 2 p.m. "*Les belles enfants*" she exclaimed at the sight of the class. She sat back and appraised the children. She approved their unaffected naturalness and their purity of style—they were being brought up in the correct tradition. She was happy in what she saw.

After the examination we asked the Princesse to give a character class but at first she was diffident—"Oh no," she said "I am happy to watch. Let Cleo Nordi give it, she gives a lovely class or Nina Tarakanova—I shall watch".

Somewhat bashfully Nina marshalled the girls and began to compose a Russian Dance. She commenced rather quietly and then suddenly the slav temperament was let loose and the studio resounded with their stampings as they swept from end to end with swinging cabrioles.

## SLAVIC IMPETUS

Not long could the Princess sit still and watch. In a moment she was on her feet, stamping, grimacing, gesticulating, conducting the dancers through all the various moods and shades of slavic dancing. Her class was memorable. It sent Picture Post's photographers dementedly running in circles with exclamations of "fantastic! stupendous!" while they strove to catch the wondrous display of expression that blazed from her.

That evening she attended the Festival Ballet to see Markova dance the "Blue Bird". Markova, whom she had coached many years earlier—a joyful meeting.

On the morrow more classes, more examinations and in the evening the first meeting of the Advisory Committee of the Federation of Russian Classical Ballet—At this meeting, the Princesse said "It gives me great happiness to be your patroness and to assist you and advise you in the preservation of the Russian Imperial Ballet tradition which is a mission dear to my heart. It gives me great happiness to see the work being carried on with sincerity and devotion under the direction of the young teachers and artists of today. I feel it my duty to express my thanks to the organisers of the Federation for their devotion to the preservation of the art of Russian Classical Ballet and I am confident that under such happy conditions this wonderful tradition will flower ever and again".

## EVER-WELCOMING LONDON

"London is a city very dear to my heart. Here in 1911 I danced with Nijinsky for the first time in the company of Diaghilev at Covent Garden. I danced there when I was very young and later on when I was not so young, not to say old, I danced again in 1936 in De Basil's Company and it was the last time in my life that I appeared on the stage—And I shall never forget how the English public greeted me on that occasion.

I am confident and happy that my pupil, Barbara Vernon, who studied with me before the war and who came again after to work with me, is certain to maintain the style and beauty of movement which is the essence of Russian Ballet.

Tonight I give you my blessings and my heartfelt wishes for your success".

On the last day a performance was given by the School of Russian Ballet in the charming theatre of the Institut Francais. This performance was a tribute from the young students and dancers intended as an expression of their gratitude to the great artist who had come to give so generously of her riches.

By 7.30 the theatre was filled to overflowing and at 7.40 the Princesse arrived, accompanied by the Grand Duke and Miss Flora Fairbairn. As she stepped into the auditorium the audience broke into spontaneous applause. She was overcome by the warmth of her reception and later, after she had given away the certificates to students who were successful in the examinations, she said that she was touched to tears by the warmth and affection she had received during her stay in London.

All who met her will long remember her great warmth and radiance, and long will the young dancers be inspired who felt the lustre of her greatness.

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# Speak Up!

### PLOUGHED-IN PROFITS?

SIR.—The "roundabouts-and-swings" policy which has been followed by The Royal Opera House since 1946, has, up to now, been viewed by the ballet public with tolerance. We realised that whilst Culture to us is spelt B-A-L-L-E-T, to others it is O-P-E-R-A.

We did not actually protest when profits from ballet were ploughed into the opera landscape, but a limit has been reached and indignation spills over when the popularity of ballet is taxed by raising the prices—but not for opera.

Opera may need subsidy from the golden profits of ballet, but we are not prepared to pay 3/6 for our gallery seat in order that the opera fan may sit in the same seat for 2/6. The Covent Garden Trust should either recognise the dominant partner by giving fewer performances of opera in proportion to ballet, or prices should remain the same for both. M. E. ROBERTS, 2, *Framfield Road, Highbury, London, N.5.*

### BALLETOMANIA IN BURMA

SIR.—If you have any addresses of ballet enthusiasts living in Rangoon I will indeed be pleased to know of them, as it may be possible to form a club out here. F/Lt. C. KIDD, *R.A.F. British Services Mission, Officers' Mess, Mingaladon, Rangoon, Burma.*

SIR.—Where can I buy or procure the choreography of a short and small ballet and solo dances for beginners? Mrs. T. H. LEWEN, *British Embassy, Strand Road Rangoon, Burma.*

# *Music* . . . . . by EVAN SENIOR

## New Composer and Guest Conductor with International

**Another new composer will come into the ballet world with the production of the International Ballet's new work, *For Love or Money*, which had its *premiere* in Leeds during July and will be seen in London for the first time at the new Festival Hall.**

ITS first performance in London, on July 31, is to be conducted by its composer, Gilbert Vinter, whose name is best known to radio listeners as conductor of the B.B.C. Midland Light Orchestra.

Although Vinter is also a composer, this is, I understand, his first major ballet score for a produced ballet. But an important point is that in this instance composer and choreographer have worked together, and music and dancing have been planned as an entity. A better result is, in the very nature of things, likely.

Vinter and Algeranoff have worked on a story set in the gaiety of a central European village, a tale of two pairs of lovers whose course of true love is upset by all the usual romantic accidents : the false predictions of an ancient gipsy, the opposition of parents, and all the rest of the situations so well adapted to ballet representation. One can imagine and anticipate something gay and colourful, romantic, and essentially theatrical.

Gilbert Vinter, who will conduct the opening performances of the work, has been conductor of the B.B.C. Midland Light Orchestra since 1946, and is heard regularly on the air. He is 37, and began his musical career as a chorister at Lincoln Cathedral. In 1926 he went to the Royal Military School of Music—the famous Kneller Hall—where he studied bassoon and 'cello, and also orchestration and harmony. His work was so successful that in the following year he was awarded a scholarship at the Royal Academy of Music, where, in the next year (1928) he received the licentiate diploma of the Academy. He remained there until 1930, when he joined the B.B.C. Military Band.

Afterwards he played with the London Philharmonic Orchestra, and gained experience of ballet as a member of the Sadler's Wells Orchestra, returning to the Royal Academy as a teacher of the bassoon and being elected to an Associateship.

During the war he served in the R.A.F. as a bandmaster, and formed the International Light Orchestra on his release from service. He has written some forty works for orchestra and band, and in addition has brought his mastery of orchestration to more than 200 arrangements of other works.

Another musician who will be associated with the Festival Hall season of International Ballet as guest conductor is George Weldon, who is known throughout Britain and the Continent. He has been for some years the permanent conductor of the City of Birmingham Symphony Orchestra, is known all over the world through his many recordings, and is regarded as one of our experts in the interpretation of the music of Tschaikowsky. It is probably for this reason that he has been chosen to conduct some of International's performances of *Lac des Cygnes* and *The Sleeping Princess*. It will be extremely interesting to see how a concert conductor will adjust himself to the demands of ballet on this score.

## *Backward Glances.* 4.

IT seemed odd to find this photograph of Dame Ninette De Valois in Copenhagen, but the dancer from the Royal Theatre, Kjeld Noack, had this in his collection and it appeared to be further proof of the great respect in which the first lady of Covent Garden is held everywhere in the world. This photograph was taken in the early 'thirties when she was still a dancer.

Born in Ireland 1898, Edris Stannus took the name of De Valois when she was with the Diaghilev company. She made her debut in a Lyceum pantomime during World War I, and was the principal dancer at this famous theatre each Christmas until 1919 when she joined Diaghilev, remaining with his company until 1925 as a soloist. In the following year she opened a ballet school and later in the same year her pupils danced in the Old Vic productions. In 1928 she choreographed her first ballet, *Les Petits Riens* to Mozart music.

In 1931 she opened a second school under the direction of Lilian Baylis. De Valois was responsible for founding and directing the Vic-Wells Ballet Company, later to become the Sadler's Wells Ballet. As a choreographer she contributed the most important founder works in British ballet, many of which are still given, such as *Haunted Ballroom*, *Job*, *Rake's Progress*, *Checkmate* and *The Prospect before Us*. Even to-day when she has so much to do as director of the companies at Sadler's Wells and Covent Garden, she still is able to create new works—last year she made *Don Quixote* and it is possible that she will mount a new work during the winter season.

### ANSWER TO READER'S QUESTION

A. M. BOOTH, of 1, Bessborough Street, London, S.W.1, writes: "I read with interest your articles in DANCE AND DANCERS and noticed recently that you were able to give a reply to a correspondent concerning recorded ballet music. I wonder if you can help me also. I would like to know if the music to the opening of Act 1 of *The Nutcracker* and of the Grand Pas-de-Deux (Adagio) Act 2, has been recorded. When one hears a concert version of *Casse-Noisette* this part is never included.

If you mean by the music to the opening of Act 1, the *Miniature Overture*, usually played as an overture in the theatres, yes, this is recorded in most of the complete suites and is often played in the concert version. If, on the other hand, you mean the opening music of the ballet itself, no, this is not recorded, as far as I know. The Act 2 *adagio* is also not available on record so far in this country, although the full score, recorded on a long-playing disc, is available overseas and may well be on sale here before long. E.S.

## Boutique on L.P.

*La Boutique Fantasque* **(Rossini-Respighi), played by the London Symphony Orchestra, conducted by Ernest Ansermet. (Decca Long-Playing, LXT-2555, 39*s.* 6*d.*)**

THIS is the first of the long-playing ballet recordings I have heard, and it is difficult not to be over-enthusiastic about it. The advantage of long-playing, with no interruptions and changing of the discs, is important enough in itself, as the whole work has been put on to the two sides of a single twelve-inch disc, with only one " turn-over ". As well as that, the music is complete.

But, technical advantages aside, this is a performance which in itself is a great joy. The L.S.O. has always been a capable orchestra, but it rises to heights only when it happens to have a conductor of genius. And without doubt Ansermet is one of these. He is, in my experience, a conductor who looks beyond mere notes to the essence of the music. And the essence of the Respighi arrangement of Rossini tunes in *La Boutique Fantasque* lies in the last word—in the fantasy created by the ballet. This is, as Ansermet handles it, not merely ballet music—it is ballet, on a record.

The tunes themselves are charming—no more. But Ottorino Respighi, that magnificent orchestrator who learned so well his technical lessons from Rimsky-Korsakoff, has provided the music with the glitter and sparkle that is so often missing in the dull, routine performances we so often hear in the theatre.

Listening to this perfect recording of an equally perfect performance is like looking at the score, in which you so often see things that you can't hear when it is played. On this disc there is the whole thing, down to the tiniest detail. The dim *pizzicato* chords of the overture have distance and a sense of suspended excitement from the very start, the light and shade of the introduction can almost be seen and felt, and the clash of the tambourine comes through the Tarantella as if it were in the room with you.

All through, Ansermet has obviously entered into the spirit of this, one of the most delightful of Massine's ballet entertainments. He knows what the music means in ballet, and the result is that you, listening, will know too. Every nuance of sentiment or sentimentality has been caught, every passing cloud of atmospheric change, the beauty and the brilliance, all the delight of this music which makes words inadequate.

You will be captured from beginning to end, with the gaiety of the Tarantella, the swing of the Mazurka, the growl of the Cossacks, the kick of the Can-Can, the deliberately artificial and shallow sketch of the dolls' parting sorrow ; you will be on tip-toe in the restrained Galop and start in sudden fear at the warning brass calls ; and at the end you will sigh with delighted relief even while your mind follows the musical complications of the clever fugue.

# SUMMER'S

## Iberian June—Narcissus on Television —Vocal Choreography in Cabaret

*Antonio* (*Photo: Raymond Voinquel*)

**The Spanish Dance armada that invaded England in 1951 would possibly have caused even Drake to turn aside from his bowls and ponder on this phenomenom. With Teresa and Luisillo touring their company up and down the provinces, Rosario and Antonio in Seven Dials, Jose Greco within the austere battlements of Sadler's Wells, England has resounded to the stamp, clatter and passion of Iberia.**

### ROSARIO AND ANTONIO

**First London season at the Cambridge Theatre on June 14 to July 14.**

THESE two have almost become a legend as, apart from some brief exciting moments on television and a week at the Edinburgh Festival, they have not been seen in this country and we were always told that nobody could afford them. However after a good deal of negotiation, Peter Daubeny managed to capture them and put them in a theatre that had suddenly fallen empty owing to an ill-fated revival of *Hassan*.

Not since the Ballets des Champs-Elysées opened their first season at the Adelphi Theatre in 1946 has there been such a first night of the dance. Soon after the curtain rose it became apparent that we had an artist of the greatest magnitude in our midst which made an audience of film stars and V.I.P.s look very small fry.

There are many people who say that Antonio is the greatest dancer in the world, this is an exaggeration which has done him more harm than good. He is certainly the finest Spanish, dancer we have seen here since the thirties, perhaps ever.

Wherein then does his greatness lie? He appears to have a range that we have seldom seen in any dancer whether it be classical (*Bailes Boleros or Goyescas*), regional (*Jota Aragonesa* or its offshoot from Navarre, or the Castillian *Los Lagarteranos*), or flamenco (*Seguidillas Gitanas, Baile Flamenco*, or *Cafe de Chinitas* the famous Malaga gypsy cafe of the last century); in all these groups he excels and his artistry is such that his character changes completely according to what he is portraying—a rare accomplishment in a Spanish dancer. He also has a dynamic personality and great charm—his occasional smile, never overdone, would melt the most rigid Hispanophobe.

Rosario is the perfect foil and it is unfortunate that the dances for the male are so spectacular because otherwise she would shine more than she does. Her flamenco dancing is very good, particularly in *Leyenda* (an Andalusian Zapateado) and the numbers where she sings, such as *Zorongo Gitano* to Lorca's plaintive gypsy poem. Her work as a whole is too polished and slick and one gets the impression that over the years she developed it into a fine art which it is hard to criticise. In so doing, she has become restrained and never appears to be burning-up with passion or causing the walls of the theatre to vanish while she dances alone on the stormy Sierra for herself and her God, a feeling one invariably got when Carmen Amaya danced her *Soleares*. With Rosario everything is in its place—no flowers falling about, no hair streaming down her face—everything neat and tidy.

During the four weeks they were in London they gave two complete changes of programme and in the last weeks, the best numbers from each were combined into one. The only number to be given in every programme being Antonio's *Zapateado*, one of the most amazing pieces of virtuosity I have ever seen; incredible to think that human feet can achieve such a variety of emotions ranging from passionate fury to cooing seduction.

With one exception, every number they gave was perfectly arranged and beautifully dressed. If I have any favourites apart from the flamenco scenes, they are the Boleros in which Antonio revealed such elegance, grace, and perfect execution of classical steps, and *La maja y el Ruisenor* from Granados' *Goyescas* in which the castanets trilled the love of the lady and the nightingale.

The naive regional dances are always extremely popular and it may be something in me that finds the coyness of these flirtatious rustics rather trying, that is excepting the lively Jotas of Aragon and Navarre. It always seems strange that the Castillians from Lagartera are near-moronic in the dance. The inhabitants of this town make lace which they sell, dressed in their colourful costumes, through the streets of Madrid. They are a bright and sharp people and very far removed from the half-wits that their dances make them out to be. In *Los Lagarteranos*, Rosario and Antonia gave a new twist to these village Romeos and Juliets that made it more

*Nila Amparo, Luis Olivares and Jose Greco in* Zorongo Gitano. *This beautiful ballad by Garcia Lorca was in the repertoire of both Spanish programmes. Rosario and Nila Amparo sang of the gypsy girl who, by moonlight, reminisces of her past loves.* (*Photo: Politiken, Copenhagen*)

# INFINITE VARIETY

## Ballerinas of today and yesterday

## Feline frolics in Battersea

by PETER WILLIAMS

interesting than usual. Another number in much the same vein from Peru, *Danza Incaica*, had an infectious tune and very colourful costumes.

Anybody studying these programmes with care, would have more chance of understanding the Spanish dance than in any of the other exhibitions we have had in this country. Let us hope that the success of this season will encourage this wonderful pair to visit our island again before long.

## JOSE GRECO AND HIS COMPANY OF SPANISH DANCERS

**First London season at the Sadler's Wells Theatre from June 18 to July 14.**

IT was the greatest pity that this season so closely coincided with Rosario and Antonio because London is not sufficiently attuned to this type of dancing to support two companies at the same time. The result of this clash meant that neither did as well as they deserved.

The opening programme was unfortunate in that so many of the numbers should never have been given without an orchestra. It is bad enough in these days to hear Ravel's flashy un-Spanish *Bolero* with an orchestra, but thumped out on a piano it becomes almost unbearable. The same can be said for Rimsky-Korsakov's *Capricho Espanol* and most of the music of De Falla. Greco and his company give what amounts to a "show" with its many ballets and scenas. Such a presentation cries out for more noise and certainly a more suitable theatre than icy Sadler's Wells. When I first saw this company in Copenhagen they had all these things and there was no comparison as to the effect it created.

Greco himself has a fine virile personality and he does everything with plenty of dash but he is somewhat limited as a dancer—he excels in all numbers that need a lot of stamping but seems rather lost when it comes to anything more subtle or where characterisation is called for. He has surrounded himself with a company that is mainly very good.

The two gypsies, Teresa and Juanele Maya, created the greatest impression and there is no doubt that their speed and energy were most spectacular but it should not cause us to overlook the many quieter numbers.

The regional dances are given with great charm particularly the *Estremadura* in which the two girls Nila Amparo and Lola de Ronda wear the beautiful costumes and high wickerwork bonnets peculiar to this remote and wild province of Spain. One of the best numbers, *Rumores de la Caleta* in which a young boy flirts with a pretty fisher girl, showed the fine style of Juan Morilla who was outstanding among the boys of the company.

It was a great pity that La Quica, one of the greatest teachers of Zapateado in Spain, was not seen to better advantage. Her academic style, so ideal for demonstrating a lecture, got lost in the theatre and she created little impression.

On July 2, Greco's version of Bizet's *Carmen* went into the programme. This was always essentially a romanticised vision of Spain as seen through the eyes of a Frenchman; Roland Petit in his version of the opera wisely kept it in the same vein. Greco in keeping closer to the opera than Petit has also eliminated most of the drama and the interpolation of Spanish dances only accentuates the "Frenchness" of the score.

Nila Amparo in the title role did not impart much heat or passion and it was hard to understand why Don Jose should have gone to so much trouble to follow her to the mountain. Here again, an orchestra would have made all the difference because if artists are unable to convey emotion an orchestra can frequently do it for them. The four scenes reached no climax.

The main fault of the whole season was that it never quite made up its mind whether it was a recital of dancing (such as Greco gave so successfully at Covent Garden last winter) or a theatrical spectacle. The enormous success of flamenco scenes in the finale proved beyond any shadow of a doubt that it all belonged in the theatre and needed all the trappings attendant on such presentation. Let us hope that when the company returns to London this will be made quite clear.

***Next month***

**ANTON DOLIN one of the first great English male dancers, who has also written several books on the subject, starts his monthly series of articles. He will write his impressions and opinions on ballet and those who dance in it both past and present.**

## KAY THOMPSON

**Second London season at the Café de Paris, April 9 to June 2.**

A FANFARE from the orchestra—three boys leap across the floor—down the horseshoe staircase of the Café de Paris comes a figure in a white shirt and beautifully tailored slacks—Kay Thompson is on. From the time she arrives until the time she leaves, about an hour later, the audience is subjected to the slickest combination of highpowered sophisticated nonsense, dancing and singing, that probably ever hit cabaret. It has no social significance; more than anything it resembles a crazy gospel-meeting with Sister Thompson and her dancing brothers. The audience is bulldozed into enjoying itself whether it wants to or not; by the end everybody is clamouring for more.

It may seem odd to write about such an act in a dance magazine but dancing is seventy per cent. of this show, and as so many dancers are now going into cabaret they would do well to make a careful study of Kay Thompson's approach to the peculiar art of entertaining people while they eat.

About four years ago she was still a vocal coach with Metro Goldwyn Mayer and was responsible for helping Judy Garland and Rita Hayworth on their way to stardom. Having built so many stars she one day had the idea of becoming a star herself. She got the great American dance producer, Bob Alton, to stage a number for her and with the Williams Brothers she was an instant hit. When the brothers left her to go their various ways, she was lucky enough to get two Jack Cole dancers—George Martin and Buzz Miller. After twelve weeks of perfecting what she calls "vocal choreography", they opened in New Orleans on November 20, 1949. After that followed triumphs in Chicago, New York, Paris and London in 1950. Later, in Chicago the trio was joined by Jonathan Lucas who had been in London dancing. Early in April Miss Thompson and her three boys returned to London.

Her secret is that she knows just what she wants—and gets it; even if it means rehearsing all night. She has perfected the use of her Greek chorus of boys—they underline her songs and their movements add punch to her every line. How much energy can be sustained for so long is amazing. It is possible that in the near future, Kay will build up her act into a revue; if this happens she should bring something new to a form of entertainment that seems to have had almost everything already.

*Kay Thompson with George Martin, Buzz Miller and Jonathan Lucas. (Photo: Baron)*

# PAS DE QUATRE

**First given by Festival Ballet at the Stoll Theatre on June 4, 1951. Choreography by Anton Dolin after Perrot. Music, Cesare Pugni. Costumes after the lithograph by A. E. Chalon ; Decor by Eleanor Watts.**

| | Cast |
|---|---|
| Marie Taglioni | Alicia Markova |
| Fanny Cerito | Alexandra Danilova |
| Carlotta Grisi | Natalie Krassovska |
| Lucille Grahn | Tatiana Riabouchinska |

ANTON DOLIN has reconstructed the famous *pas de quatre* that Perrot created for the four greatest ballerinas of the Romantic era. First performed at Her Majesty's Theatre, London, in 1845 it was given four times during the season. Queen Victoria was present at the penultimate performance and she was said to have found it charming.

This miniature work by Dolin has the lightness of twirling snowflakes in a crystal ball ; and is evocative of the romanticism of the nineteenth century. Markova's elegance and restraint, as Taglioni, left no doubt as to who is the reigning queen of the four ballerinas. Danilova was handsome as Cerito ; and her interpretation, tinged with a certain amount of irony, added a delicate, precious humour to the ballet which was delightful. Krassovska and Riabouchinska, as Grisi and Grahn respectively, were extremely pretty.

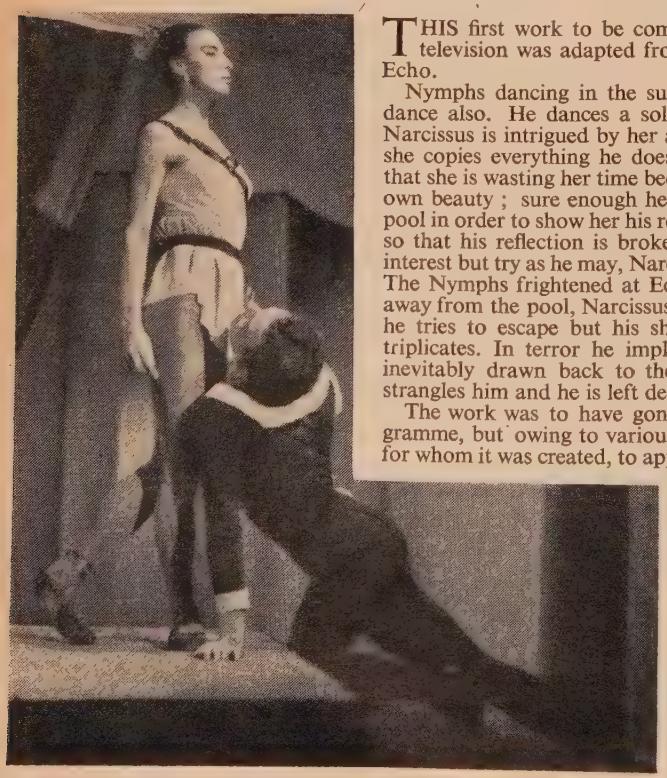
**D. R.**

*From left to right. Krassovska, Danilova, Riabouchinska, with Markova kneeling in front.* (*Photo : Baron*)

# LIVING IMAGE

**First given on an experimental ballet television programme, May 21, 1951. Commissioned from Ballet Workshop. Production, Christian Simpson ; choreography, Jack Carter. Music, Leonard Salzedo ; costumes, Norman McDowell ; setting, Stephen Bundy.**

| | Cast |
|---|---|
| *Narcissus* .. | John Gilpin |
| *Echo* .. | Natalie Krassovska |
| *Nymphs* .. | Domini Callaghan, Yvonne Cartier |
| *Reflection* .. | Norman McDowell |



THIS first work to be commissioned from Ballet Workshop for television was adapted from the Greek legend of Narcissus and Echo.

Nymphs dancing in the sun see Narcissus and persuade him to dance also. He dances a solo when Echo is seen in the distance. Narcissus is intrigued by her and they dance a *pas de deux* in which she copies everything he does. The Nymphs rush up to tell Echo that she is wasting her time because Narcissus is only interested in his own beauty ; sure enough he starts to get bored and leads her to a pool in order to show her his reflection. The Nymphs rustle the water so that his reflection is broken-up. Echo is furious at this lack of interest but try as he may, Narcissus is always drawn back to the pool. The Nymphs frightened at Echo's wrath, fly off. Dragging himself away from the pool, Narcissus' image follows him out of the water ; he tries to escape but his shadow does not move and eventually triplicates. In terror he implores Echo to forgive him but he is inevitably drawn back to the pool. His reflection comes out and strangles him and he is left dead on the bank.

The work was to have gone into the June Ballet Workshop programme, but owing to various difficulties in releasing the dancers, for whom it was created, to appear in a Sunday programme, it had to postponed at the last moment. It is be to be hoped that the work which is one of the most important by Jack Carter to date, will be given at a later date, even if the dancers for whom it was created are not available.

*Left, Narcissus implores forgiveness of Echo after she has shown her fury at his vanity and neglect of her advances. Right, Narcissus (John Gilpin) sees Echo for the first time.*

(*Photos : Feature Photo Agency*)

# ORLANDO'S SILVER WEDDING

**First given at the Open-air Amphitheatre in the Festival Pleasure Gardens, Battersea Park, on Monday, May 28, 1950. Choreography, by Andrée Howard; Music, Arthur Benjamin; Decor and costumes, Kathleen Hale.**

CAST

| | |
|---|---|
| *Orlando* | Harold Turner |
| *Grace* | Sally Gilmour |
| *Pansy* | June Leighton |
| *Blanche* | Joy Carter |
| *Tinkle* | Grace Greenaway |
| *Katnapper* | Arthur Bush |
| *Truffle* | John Hall |
| *Blue Persian* | Pamela Vincent |
| *Siamese Can-can cat* | Sonya Hana |
| *Dining-out cat* | Elizabeth Schooling |
| *Silver Tabby* | Simon Kaplan |
| *Cinnamon Tabby* | Robin Winbow |
| *Burglar cat* | Jack Carter |
| *Dandy cat* | Peter Darrell |
| *Spiv cat* | Donald Reed |
| *Oriental cat* | Anthony Mattiuz |

IN spite of the fact that there were a few ballets created for the open-air theatre in Regent's Park before the war, alfresco ballets have never been particularly popular in this country mainly on account of the uncertainty of the weather. With the construction of the pretty amphitheatre in Festival Gardens, it is possible that this kind of presentation will enjoy a new lease of life.

Ballets of this kind have to be approached in a different way to those in the theatre as they are intended for people all-out to enjoy themselves. Therefore the subject of Kathleen Hale's Marmalade cat is ideal. The alarms and excursions that take place before Orlando and Grace can celebrate their silver wedding give many opportunities for inventive choreography and Howard is better than anyone at superimposing animal nature on the classical vocabulary; she has also managed to retain the very personal style of the Orlando books.

It was a pity that the microphones made the sung-narrative sound so blaring and harsh because it gave the whole thing a vulgarity that its creators obviously never intended. Nevertheless it was a very good attempt at solving the problem of ballet-presentation in gardens of pleasure.

The dancing of the whole company was excellent and they sustained the feline atmosphere, particularly Gilmour, Turner, and John Hall; all managing to convey the particular characteristics of the breed of cat they were portraying.

P. W.

*The party which eventually takes place to celebrate the silver wedding of Orlando and Grace. From left to right: The Dining-out cat (Schooling) and the Dandy (Darrell) watched by Pansy (Leighton) and Tinkle (Greenaway), while Truffle (Hall) flirts with the Siamese Can-can cat (Hana). Orlando and Grace are seen in the background.* (Photo: Cyril Relph)

*Harold Turner as Orlando who gets abducted by the Katnapper on his silver wedding day.* (Photo: Gordon Anthony)

*Sally Gilmour as Grace who is subjected to the advances of four suitors and has to go for a long tricycle ride before she rescues her husband.* (Photo: Gordon Anthony)

# Curtain Up!

*Vera Volkova talking to Ulanova in her dressing room when the latter was appearing at the Florence Festival.*
*Volkova was reported to have left La Scala, Milan, because not all points of her contract were fulfilled by the director. However, after her short holiday in England it now seems possible that she will again return to Italy, but whether to Milan or Rome is, at the moment, uncertain.*
(*Photo: Fiorenza, Florence*)

IN spite of dire predictions by many people, the seven critics, including the editors and representatives of the four English ballet papers, settled down very nicely together during their visit to the Royal Danish Ballet in Copenhagen.

On May 30, Misses Manchester, Lawson and Jackson together with Misters Buckle, Baron, Richardson and Williams set sail in the *Crown Princess Ingrid* to cross the North Sea. Any forebodings that may have occurred in the train to Harwich were soon dispelled owing to the tact and cleverness of Mr. Robert Jorgensen (British Representative of the National Travel Association of Denmark) who turned them all into a cage of cooing doves under the influence of Snaps, wine and Smorrebrod, on the first night at sea. After a night when the sea took on an almost Dunkirk calmness, it was noticed that some of the seven did not look so good whether as a result of Schnapps or the sea was never made clear.

The only incident in the rather dull train journey to Copenhagen was the visit of a rather old, powerful and drunken sailor—this condition having been brought-on by too much beer and the sentimental thought that he was returning home after many years at sea. Having entered the carriage and made some Danish noises quite incomprehensible to anybody he was greeted by Buckle who recited the entire "To be or not to be" speech from *Hamlet*. This dramatic oration momentarily stunned the sailor who then proceeded to try and take off Buckle's shoes. Through it all, Baron's fair friend continued to eat Liquorice Allsorts.

On arrival the whole party was whirled away to the Tivoli gardens for a dinner on the terrace of the restaurant Nimb where the many beauties of the famous pleasure gardens were revealed to several of them for the first time, Miss Jackson got rather confused about the Danish toast "Skaal" and several people were slightly bewildered when she kept on saying "Snaps". This drink caused her a considerable amount of worry for a few days later she was heard to say "the trouble with Snaps is that one forgets about the beer!" (beer is an essential after Snaps. if the person does not wish to become intoxicated).

The ensuing days were punctuated by the exceeding hospitality of the Danes. Parties being given by the Tourist Association, the paper *Ekstra Bladet*, The Royal Theatre, Elsa Marianne von Rosen and her husband Alain Fredericia, choreographer Birgir Bartholin, Ballet master Harald Lander (at which the food prepared by his ballerina wife, Toni Lander, looked as though it had come out of a fairy tale), the leading ballet critics Svend Kragh-Jacobsen and Bent Schonberg, not to mention numerous other parties given by private friends. Ending up on the last night with a feast given by Fru Theodora Vogg at the Carlsberg Brewery at which 120 people sat down to dinner at half an hour after midnight and did not rise from the table until the sun was high in the heavens.

It might be thought from all this that no work was done but every night the seven turned up at the theatre, sat enthralled through every performance, and were able to discuss and write about it all afterwards. In this respect nobody fell by the wayside except for a near-miss by Williams who returning to his hotel at 4.30 in the morning, after a night of hospitality, thought he would sleep for an hour before writing his daily notice for *Ekstra Bladet*, unfortunately he never heard the alarm and the next thing he knew was that the messenger from the paper was standing over him waiting for the copy. It says a great deal for the clear air of Copenhagen that he was able to sit down and type off several hundred words in less than twenty minutes.

A somewhat sorrowful group left Central Station on June 7, most of them having left some part of their heart in the copper-roofed city on the Baltic. On returning to Liverpool Street Station they went their respective ways in taxis, which had vastly increased the fare since their departure. To resume the humdrum existence of meeting at the ballet and hardly knowing each other though occasionally they will catch each other's eye and start to giggle and each will know what the other is thinking. It will take them a long time to forget Copenhagen in the summer of '51.

**UNUSUAL OCCUPATIONS OF OUR READERS. I.**

*Clive Bousfield who is a fireman on the railway between Paddington and Reading goes to the ballet every evening when he is not working. If there is no ballet he goes to the theatre. Also a keen amateur photographer, many of his photographs of railway engines have appeared in magazines.*

AN incident almost unprecedented in ballet history occurred after Danilova's last performance with Festival Ballet on Saturday, July 16. At the final curtain Markova, looking wonderful in white, came on the stage and presented her friend (their friendship goes back to the days of Diaghilev when they were both in the company) with a beautiful bouquet of flowers. Everyone was deeply touched at this tribute from one great ballerina to another.

It is possible that Danilova will return as guest ballerina with Festival Ballet to dance *Coppelia* during their Monte Carlo Christmas season.

MIDSUMMER seems a strange time to be thinking about the days of next year, but Conrad's Fine Art Publishing Company are taking no chances. Their Ballet and Opera Calendar for 1952 is just published. It is bigger than before and it is nice to know that in the first part of February we shall be gazing on Mounsey and Moncion in *The Prodigal Son*, and that at Christmas we shall be regaled with Beryl Grey in *Lac des Cygnes*. It gives a nice feeling of permanence in a world that, at the moment, feels far from permanent.

## *Dance and Dancers says Happy Birthday to:—*

| | | |
|---|---|---|
| Serge Golovine | De Cuevas Grand Ballet | August 10 |
| Vladimir Arapoff | De Cuevas Grand Ballet | August 10 |
| John Cranko | Sadler's Wells Theatre Ballet | August 15 |
| Angela Sparshott | Rambert Ballet | August 27 |
| Danielle Darmance | De Cuevas Grand Ballet | August 31 |
| Janet Sassoun | De Cuevas Grand Ballet | September 2 |
| Seamus Gordon | Kiss Me Kate | September 2 |

Readers with birthday cards for dancers can address them c/o DANCE AND DANCERS, Mersey House, 132-4, Fleet Street, London, E.C.4. Letters will be forwarded to the dancer's home address to arrive on the birthday. Please post cards early.

TALKING of Beryl Grey makes us all regret that we are not seeing her during the present season at Covent Garden. She is convalescing after her long illness by spending a month in Scandinavia with her Swedish husband, Sven Svenson. We all hope that she will have recovered sufficiently to dance with the Sadler's Wells Ballet when she returns in August.

THE injury sustained by Roma Heritage, of Ambassador Ballet, who was burned during a tour of Ireland, was far more serious than most people realised at the time. She has now spent several months in hospital at Belfast where she has had numerous skin-grafting operations. She received her injuries when her tu-tu caught fire during a matinee for school-children. It is not known how soon she will have recovered enough to continue with her career.

A reader, Graham Watkins, sitting in the Amphitheatre Stalls at Covent Garden during Elvin's *Lac des Cygnes* at a matinee on May 12, overheard the following conversation :

First Lady : " Why did the Prince stop his friends from shooting the swans with their crossbows. Did he know they were humans ? "

Second Lady : " Oh, no dear, nothing like that. Its just that it is against the law to shoot a sitting bird."

MANY dancers have a talisman which they believe to be an essential part of their performance. Anton Dolin gave his friend Poppea Vanda a gold ring many years ago which he bought at Cameo Corner. When he danced the role of Albrecht in *Giselle* for the first time with Olga Spessivtzeva, Miss Vanda gave the ring back to him for luck. Ever since then he has worn it each time he dances this particular role. He has such a personal feeling for it that on many occasions people have been sent rushing all over the place to get it for him before he dances. Recently he lent it to Milorad Miskovitch when he danced Albrecht with Festival Ballet ; a few nights later John Gilpin also had the loan of it when he was taking the role. The ring must contain some sort of magic because both these boys gave the best performance, apart from Dolin, to be seen for many years.

BALLET celebrities from many countries flocked to Florence to see the great Soviet ballerina, Ulanova, in spite of the fact that the concerts were postponed and the ballerina eventually danced with very little notice. At the first concert were seen—Vera Volkova, Pierre Michaut (Paris dance critic), Edwin Denby (American dance critic), Wallmann and Milloss (choreographers from Rome and Milan), ballerinas Tamara Toumanova and Vera Zorina, The American Consul, and the Soviet Ambassador.

A FAMOUS ballerina has come West, and there is every possibility that a famous Western ballerina will go East, but much further than Soviet Russia. In fact her destination will be the Land of the Rising Sun. At the moment it is not certain which of our two greatest dancers will go but whichever it is she will be accompanied by the partner always associated with her name.

*Mia Slavenska who contributes this month's recipe.* (*Photo: Marcus Blechman*)

### FAMOUS DANCER'S RECIPE : 9

" I ONLY have a cup of coffee and some toast for breakfast and do not eat again until after the performance," said Slavenska with a smile that radiated to the ends of her coppery gold hair. All I could do was open my eyes wide in amazement while my mouth formed a huge dumb " o ".

" But where do you get the energy to work ?" I asked incredulously. I couldn't help staring at her glazed marble beauty and those finely chisled features. The only other ballerina who affects me that way is Toumanova.

" I don't know, I just have it," she continued. But the twinkle in her eyes made me feel that there was more to it. " After the performance of course I really eat. Normally I have about a pound of steak—in the States, that is—and lots of cheese. For the few weeks that I shall be in England I shall just have to eat what the English eat. I'll survive !" she confided confidently.

Most astonishing, of course, are the highballs she imbibes immediately she reaches her dressing room after a performance. "It's not that I like to drink," she assured me, "it's simply the only beverage that stops the maddening thirst which dancing creates."

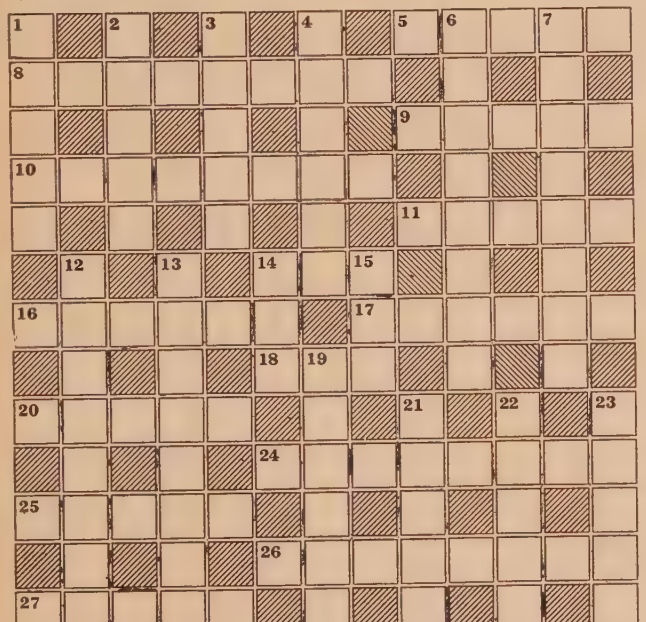
After a short conference with her husband, who is also her manager, she decided that Veal a la Giselle is one of her favourite dishes. The following is her recipe for it.

**Veal à la Giselle**

Ingredients : *Escalope of veal, butter, beef stock, mushrooms, herbs and garlic ; white wine to taste.*

Method : *Fry the veal in butter until it is brown on both sides. Then add the beef stock and white wine, mushrooms and finely chopped garlic and allow to simmer. Remove meat from saucepan, strain the sauce. Add to the sauce ingredients for making a white sauce, then spread over the veal and serve.*

## CROSSWORD . . . . . 6



**The above crossword is for amusement only and the answers will be found on page 25 of this issue**

### BEGINNER'S CROSSWORD

ACROSS

5. Bother. 1, 4.
8. I try mail for Hussar's costume. 8.
9. A not extraordinary performance. 5.
10. Whose wife Riabouchinska is. 8.
11. The Ballet is ended in France. 5.
14. Small snake. 3.
16. Describes the heads of the Unicorns in *Harlequin in April*. 6.
17. Dances the sugar plum variation. 1, 5.
18. Possess. 3.
20. Tutu. 5.
24. Not wakefully, like Aurora. 8.
25. Form. 5.
26. Imp-like. 8.
27. Dance in manuscript backwards makes a twitch. 5.

DOWN

1. Not large. 5.
2. Not every ballet swan is white. 5.
3. Satin shows dirt from changing. 5.
4. A noted shoe shop. 6.
6. A Fit slave could form a ballet company. 8.
7. Kind of foreigner Antonio is. 8.
12. Place to make new ballets at the Mercury theatre. 8.
13. Scenery is lifted with weights —— —— 3, 5.
14. Shakespeare's was about nothing. 3.
15. Noted piper. 3.
19. Mr. Gore. 6.
21. Fairies almost perish. 5.
22. Musical term. Don't get crochety. 5.
23. Percy Shelley's other name. 5.

### VETERAN CLUES

ACROSS

5. Cleopatra died from one. 1, 4.
8. Their number indicates a dancer's success. 8.
9. Orlando is respectable, not this sort. 5.
10. Presently. 8.
11. What the Bluebird does to clean her costume ? 5.
14. A rapid season ? 3.
16. Weenie's little companion. 6.
17. Pose ; leg raised obliquely to body. 6.
18. Part of the Wedding Bouquet comes back. 3.
20. Sir Oswalds home for 12 down. 5.
24. Save sips (Anag.). 8.
25. Home of La Spectre de la Rose ? 1, 4.
26. How Cindrella is different from her sisters. 8.
27. Kills. 5.

DOWN

1. Not the whole ballet. 5.
2. Distinguishes the Queen of the Swans. 5.
3. Characters in *Scherzi della Sorte*. 5.
4. All, meaning the others —— —— 3, 3,
6. Taken by Rambert Ballet for *Fate's Revenge*. 4, 4.
7. Disguise this word from the old glossary. 8.
12. Gay company at 20 across (when in London). 8.
13. Ballerina gives a twisted moan at first. 8.
14. Those shoes again. 3.
15. Sort of production of Coppelia we are waiting from Wells Theatre Ballet. 3.
19. Genée is probably glad to see ballet back here, but does she like films ? 6.
21. As too mixed up for an American dancer. 5.
22. Such colours are often suitable to modern ballet. 5.
23. What *pas de deuxs* are danced in. 5.

# *Dancers you should know . . .* SONYA HANA

(*Photo : Hamilton Walter*)

DOLIN once called her a " luxury baby ". Probably at the age of five the combination of dark brown, almond shaped eyes, silky black hair and honey coloured skin gave her the appearance of an expensive Siamese kitten. Sonya doesn't remember the incident nor is it likely that Dolin would if reminded of it, for it happened in Princess Astafieva's studio in 1932. But Sonya's mother, Mrs. Hana, has retained a vivid impression of the scene. While Dolin admired the child, Markova stood at the *barre* nearby and somewhere in the background Fonteyn, just in her teens, was seriously engrossed in adjusting her toe shoes.

Sonya Hana, who is half Japanese and half English cannot remember ever having wanted to be a dancer. She has always loved horses and would be completely happy riding or just being near them. But such youthful inclinations were brushed aside by a mother who recognized in her all the elements of a dancer and who had had the foresight to do something about it.

The bulk of her early training was in the hands of Mme. Lydia Kyasht, in whose company Ballets de la Jeunesse, she got her first taste of professional dancing. Latterly she has been a pupil of Mme. DeVos.

The astonishing thing about Sonya is that on the stage she has the attack and assurance of a Russian trained dancer ; off stage she recedes into her shell of Anglo-Japanese reserve. Her modesty is a challenge to the ingenuity of the cleverest interrogator—for she will not talk about herself. Instead you are privileged with a close up of her placid, rose tinted face which is like some exquisite Japanese porcelain. One has the feeling that she would rather let her dancing speak for her.

In her more voluble moments I learned about the many musicals in which she has danced since 1945. They include *Lilac Domino*, *Irene*, the film *London Town*, *Evangeline*, *The Nightingale*, *Carissima* and the Tommy Trinder revue *Starlight Rendezvous*. With the Television Ballet Group she has danced the Diamond Fairy from *The Sleeping Princess* and a Polovotzian Boy from *Prince Igor*.

On July 2nd she abandoned her frivolous interpretation of the Siamese Can-Can Cat and replaced Sally Gilmour as Grace in *Orlando's Silver Wedding* at the Open Air Theatre in Battersea Park.

No longer a " luxury baby " Sonya supports herself, enjoying the independence that goes with it. One thing she would like to do, she confided softly is to visit Japan and imbibe some of the culture of the land of her father's origin. However in some ways she is so typically English that she will probably turn to English folklore instead.

*As a Polovtsian in* Prince Igor.
(*Photo : Gordon Anthony*)

# *Experimental film at Oxford*

by CLIVE BARNES

A film, I mean a good film, is not a stage play embalmed in celluloid. Probably everyone, even film distributors, realise this. A film is a work of art produced by all kinds of cinematic know-how working on a dramatic base. A ballet film is just the same only different—instead of a dramatic base one has to use a balletic base. This does not mean setting up a camera in front of a ballet stage and churning. Michael Powell and Emeric Pressburger, the gentlemen who gave you *The Red Shoes* ahd *The Tales of Hoffman*, recognised this fact and there is absolutely nothing wrong with their films except an occasional lack of good taste and a certain absence of any very considerable creative ability. Ballet films are possible, one at least, Minelli's *The Pirate* starring Kelly and Garland, has been made, but they need genius, vision, integrity and a lot of other qualities that not everyone connected with the cinema industry possesses.

When I was first approached by the Oxford University Experimental Film Group and told that they were making a ballet film I groaned at the thought. Later I was cornered by the director of the project Guy Coté, and from him, an ebullient Canadian, I caught some of the enthusiasm possessed by the originators of this enterprise. There is nothing startlingly original about their ideas, but freed from any necessity to make these ideas palatable to the box-office public, I feel that they might succeed in getting them intact on to the screen.

The artistic director of the group making the film is an American artist Sam Kaner. I have never seen any of his paintings but I am assured that they show remarkable promise. On whether Kaner has anything worthwhile to say is going to depend the ultimate success of the film.

The choreographer has not, at the time of writing, been selected. Originally they had hoped to have Walter Gore, but owing to Gore's other commitments this did not prove possible. The principal dancers will be Sara Luzita and Tutte Lemkow and the film will be directed by Guy Coté and produced by Derrick Knight. The music is by another American, Barney Childs. All the workers on the film, except Kaner, Luzita, Lemkow and the choreographer, will be Oxford students.

The film is to be made in colour and will describe in movement the reactions to the world of a blind man before and after he learns to see, his efforts to adjust himself to his new life, and his subsequent death. It will run for about twenty minutes and is to be filmed on 16mm. Although a public showing is not envisaged, it may be possible if it is successful for it to have a wide circulation throughout Ballet Clubs as well as Film Clubs. Possibly Ballet Workshop might also be interested and could give it a professional showing on one of their programmes.

The designer and director of the film apparently have no great knowledge of ballet, but I do not think that that need affect the quality of the film, as long as Kaner is a good designer and Coté has an eye for movement. What, to me, is a little disquieting is the fact that the choreographer is in a subordinate position to the designer. The result could be a good film, but I feel convinced that to make a really important ballet film (as such) the impetus for the project and its co-ordination of effort ought to come from the choreographer.

Nevertheless, it is encouraging to know that some people in the country are interested in making experiments and are not afraid to attempt the marriage of these two arts. So often in the past has ballet been left waiting at the altar, perhaps on this occasion they will leave the church together. The film will not out-powell Powell, nor is it likely to impress Pressburger, but it might mark the beginning of a new art form, the ballet-film. And if it fails ? Well they have only lost £500 which is both more and less than many more pretentious film-makers can claim.

# Dance and Dancers . . . . AT HOME

## SADLER'S WELLS AT COVENT GARDEN

ON Tuesday, July 3, the company returned to Covent Garden, after their annual holiday, to give a short season before their visit to Liverpool and Edinburgh.

This performance was to have been a welcome back to Moira Shearer after her long absence owing to an appendicitis operation. Bad luck still dogged her and she hurt her wrist shortly before the opening night. Fonteyn nobly took over the principal role in *Symphonic Variations* and Shearer danced the second lead. The programme which had opened with *Mam'zelle Angot* finished with *Les Patineurs*. The performance as a whole was not particularly inspiring and it seemed as though the company had not recovered sufficiently from their holidays.

Ashton's *Tiresias* had its first performance on July 9 at a Gala in the presence of the Queen, and Princess Elizabeth. This was in aid of the Sadler's Wells Benevolent Fund.

## SADLER'S WELLS THEATRE BALLET

THE season which ended on June 9 at Sadler's Wells Theatre was probably the most important in the short history of this company. It is amazing how short a time it has taken for this collection of young dancers to mature. There is one important lesson to be learnt from this past season and that is that although the company was originally intended to be a Clapham Junction for young dancers where they got their feet before being shunted-off somewhere else, the fact that they have remained static for the past months is the prime factor in making them a homogeneous group. It is only by working continually together that it is possible to get the best out of a company.

The "junior" company has now got its right balance of ballerinas with Fifield, Miller, and Beriosova, with Lane and O'Reilly running them very close. The male dancers are the best collection England has yet produced with Blair, Poole and Trecu excellent in every role and a fine character dancer in Stanley Holden. The repertoire also is one of the most lively and interesting and the two most recent Cranko works are such that any company would be proud to own.

The classics are not well represented, their *Les Sylphides* being one of the worst in living memory and the two Petipa works—*Casse Noisette* and *Swan Lake*—not much better. They give a very sensitive performance of Fokine's *Carnaval* and this together with the proposed revival of *Coppelia* and *Nutcracker* should make up for the rather serious omission. The former, with new settings by Loudon Sainthill, will be revived on Tuesday September 4 and a two-act version of the latter, with new settings by Cecil Beaton, on Tuesday September 11. The tour of Canada and America starts on October 5 in Quebec.

## FESTIVAL BALLET

THE second London season finished at the Stoll Theatre on July 7. Through the policy of this company to carry a repertoire that makes such a thing possible, London has again had a chance to see some of the world's greatest stars in a variety of roles. Apart from the permanent members of the company such as Markova, Krassovska, Riabouchinska and Dolin, the season has given us Danilova, Slavenska and Miskovitch.

On May 28 Danilova returned to this country in *Swan Lake* act 2 and *Beau Danube*. She was Diaghilev's last ballerina and the stamp of that great company remains on her and is unmistakable. She has naturally lost certain things over the years, principally speed, but her style and authority are unimpared and should

*Milorad Miskovitch who appeared as guest star with Festival Ballet. Originally with the De Cuevas Company and later with Roland Petit's Ballet de Paris, he had to give up dancing for some time owing to illness. His recent performances show him to be a fine classical dancer and a sensitive artist* (*Photo: Studio Liseg*)

have been a great example to every embryonic ballerina. No other living ballerina can come on to the stage and proclaim so unmistakably that she is the principal dancer. Her strength is extraordinary and her *arabesque* seems the very essence of Imperial Russian Ballet. But it is probably in *demi-charactere* roles that Danilova will always be remembered and there is nobody to equal her as the Street Dancer in Massine's *Beau Danube*. There are so many tricks in this role that nobody else has ever been able to acquire, particularly the manipulation of the skirt. This is far more important than most people seem to realise as it is the key to the whole role. There are other moments that should be studied—her first entrance, the way she sits on the chair after her fight with the Fiancée, the dignified start of the Blue Danube waltz and the backbend of triumph at the end, the way she flounces out after her defeat by the Fiancée in the closing moments of the ballet. All these add up to a performance that it seems impossible to equal. Her presence has also been of the greatest value to the rest of the company as there is no ballerina more willing to give of her art than she. John Gilpin in particular has benefited by her advice and his Hussar in *Danube* has matured and, apart from the creator, he probably gives the best interpretation of this fickle gallant to be seen today, his powers of characterisation have greatly increased.

On Tuesday June 19, Mia Slavenska made her first European appearance since the war, in the full *Nutcracker*. Her technique was remarkable and she appeared to have softened-down considerably since before the war though she still has a hardness that does not make her really suitable for the Snowflakes scene. One never got the impression that she was queen of an icy realm but that she was a ballerina there to display her virtuosity and the ballet itself merely an encumbrance. The Kingdom of Sweets scene was far more suited to her, as this is no more than a divertissement anyway, and it was possible to appreciate her *arabesque* and *equilibre*.

The same evening saw the first performance of the revival of Fokine's dances from *Prince Igor*. Nicholas Beriosoff who revived these dances for Metropolitan Ballet, has again shown, with great clarity, the pattern of these wild capers which at one time astounded Western Europe. The performance was probably the best that this frequently mutilated work has received in the past twenty years. Trunoff makes a splendid Chief Warrior, Krassovska looks breath-taking as the captive Princess, and Hinton adds yet another perfect cameo, to her rapidly mounting gallery of characterisations, as the Polovtsian Girl. It was nice to see once again the smouldering fires of Roerich's setting which even a very monotonous lighting-plot failed to ruin (surely the lighting should be brought-up with the mounting excitement of the finale). The costumes also made one realise what an integral part Roerich played in the creation of this ballet. Beriosoff and the company are to be congratulated on reviving enthusiasm for a work that most people thought had had its day.

On June 27, Slavenska and Miskovitch danced *Giselle*. This performance was a great surprise as Slavenska's brilliance had been completely toned-down for the first act and she gave a very quiet interpretation of the unbalanced peasant girl; true, though in this act she never reached great heights it was never the less a good consistent performance. Her second act was very beautiful and, always excepting Markova, one of the best we have seen. Miskovitch made a poetic and sensitive Albrecht and although lacking certain subtleties, that can only be acquired over the years, he was most convincing. With Anton Dolin, Slavenska gave the *Don Quixote pas de deux* on June 29. Here she was really in her element and the *pas de deux* might have been created specially for her. Dolin also is ideal for this as it needs his *panache* and showmanship. Unfortunately we were unable to see Slavenska's *Black Swan* which she was to have danced on the last night of the season, with Gilpin, but she had trouble with her ankle and was unable to dance in the last two days.

The company is now under the immediate patronage of Princess Marie Louise and on Wednesday, July 4, an all-star Gala was given to celebrate the event. Not for many years can so many stars have been gathered together in one performance—Slavenska and Miskovitch danced *Swan Lake;* Riabouchinska and Gilpin, *Le Spectre de la Rose;* Markova, Krassovska, Hinton and Rossana, *Pas de Quatre;* Dolin, *Bolero;* Markova, *Dying Swan;* Danilova, Landa, Gilpin, and Webb, *Le Beau Danube*. Everybody seemed to be dancing the roles that suited them best and apart from the established stars it was most encouraging to see that there are young stars being built-up within the company.

P. W.

## INTERNATIONAL BALLET

A GREAT number of problems have had to be tackled in bringing International Ballet to the Royal Festival Hall for their six week season from July 26. Not

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the least of these has been decor. With no proscenium arch or stage flies, the use of scenery, drapes, and curtains was obviously very restricted. With some previous experience in the use of light-decor, the company decided to make the best use of this system.

Two German scene projectors have been specially obtained and a lighting plot devised which the designers have based upon what they consider the six common factors in the various ballets of the repertoire. As the back walls of the Hall are set at three different angles, the slides which will be used have been prepared in three perspectives. A great deal of thought and experiment has gone into the whole procedure.

## THE DEATH OF SERGUEEFF

NICOLAI GREGOREVITCH SERGUEEFF, former Regisseur-General of the Imperial Marinsky Theatre, St. Petersburg, and re-producer of the famous classical ballets for Diaghilev, Sadler's Wells and International Ballet, died in Nice on Sunday, June 24, 1951, at the age of 76.

Much of the credit for preserving and representing the great Russian classics is due to Sergueeff, who, during his term of office at The Russian Imperial School, made written records of the choreography of all the most outstanding works in the Imperial Ballet repertoire. When he escaped from Russia in 1920, he brought with him the written records of twenty-one major classical ballets, and the personal experience of them which enabled him to present *The Sleeping Beauty* for Diaghilev in 1921 at the Alhambra Theatre, and create the present classical repertoires of Sadler's Wells and International Ballet. It is possible that otherwise these works would never have been seen outside Russia.

Sergueeff danced the role of a peasant in the original production of the *Sleeping Princess* in 1890 and remembered Tchaikowsky playing for the first rehearsal. He saw Legnani dance the 32 *fouettes* in *Swan Lake* for the first time. Through his hands passed such artists as Anna Pavlova, Kschessinskaya, Spessiviza, Karsavina, Alicia Markova, Margot Fonteyn, Mona Inglesby, Massine, Dolin and Robert Helpmann.

It was his life-work to keep alive not only the steps, but also the spirit of the old ballets which he maintained were the true foundation of any good repertoire or company of artists. Mona Inglesby, for the International Ballet has expressed her intention of continuing the traditions by which he has guided this company for the last ten years of his life.

**Jack Hanson.**

## AMASSADOR BALLET

AMBASSADOR BALLET is continuing its successful tour, and managing to make news in most of the towns visited.

*Mia Slavenska who returned to Europe for the first time since the war to dance with Festival Ballet. She danced* Nutcracker, Giselle *and* Don Quixote pas de deux. *She has remarkable technique and balance, which at times can be fabulous.*

*She appeared in England with Ballet de Monte Carlo before the war and co-starred with Yvette Chauviré in the French film,* La Mort du Cygne (*Photo: Constantine*)

At Newcastle on June 14, Anthony Burke and Patricia Bentley attended the local National Savings Centre at the request of the Post Office. "Ballerina" Savings posters had been issued in the town, informing the public that the two dancers would be at the centre and available to sign autographs for customers. It was expected that some interest in the worthy cause of national thrift might be aroused, but nobody was prepared for the result. Hundreds of excited fans mobbed the visitors, and Anthony Burke came fairly close to living the old *cliche* about "having the clothes torn from his back".

At Nottingham, during the week of July 2 local newspapers were enthusiastic about the company, and gave a very good reception to a new ballet *Symphony for Fun*, by Anthony Burke, to music by Don Gillis.

At Bath, for the week of July 23, the company have been joined by Paula Hinton and Walter Gore, who are dancing *Les Sylphides*. They are also dancing *The Juggler pas de deux*, *Pastorale for Today*, and Paula Hinton will dance *The Fire Dance*.

**Jack Hanson.**


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## LONDON THEATRE BALLET

THIS new company, which has grown from Felicity Grey's Television Ballet group, opened at the Winter Gardens Pavilion, Eastbourne, on July 12. During their nine weeks season the company will give 14 ballets. In addition to the usual classics such as *Swan Lake, Les Sylphides* and the *Don Quixote pas de deux*, a number of new works are to be given which include a new work by Walter Gore called *Hoops; The Rape of the Lock* by Felicity Grey to Handel music and designs by Ellis West; *The Necklace* by John Hall to a new score by Joseph Horovitz and designs by Goor; a revival of Tudor's *Soiree Musicale* to Rossini music and Hugh Stevenson designs.

The principal dancers are Domini Callaghan, Michel de Lutry. Margaret Tate, Yvonne Cartier, Derek Rosen, Marjorie Woodhams, Hazel Wiscombe, Ken Smith, and Terry Gilbert.

It is encouraging to know that there is to be a company that will give a chance to choreographers. During the winter months it will return to being the permanent television company.

## FOLK DANCE FESTIVAL

FOR the Festival season, the English Folk Dance and Song Society gave a three days' season at the Royal Albert Hall from June 21 to 23.

The programme was principally confined to dances of the British Isles though a team from Yugoslavia again were guests. The English contribution consisted mainly of Sword and Morris dances which tended to become slightly monotonous; it was most interesting to see the Padstow Hobby Horse which must have its origin in pagan times. Wales was represented by the beautiful singing of the Coedpoeth Youth Club. Members of the Scottish Country Dance Society gave Reels and Strathspeys and Jack Johnstone danced a fine solo, The Earl of Errol. Miss Mulholland's dancers from Ireland gave Reels, Jigs and Hornpipes.

The dances given by the team from Yugoslavia were not perhaps so exciting as the Macedonians who came in the winter but they made a good barbaric contrast to the pure beauty of our own contribution. The best numbers were a vicious-looking sword dance for two men, and a Dumb Reel from Bosnia in which the only sound to be heard was the jangling of the metal coins on the girls' bodices and the patter of the men's feet.

It is not perhaps realised by all those both interested and involved in ballet, how much pleasure can be derived from these festivals—they will find unlimited inspiration from the steps and patterns that are really the foundation of ballet as we know it.

## SCHOOLS

### CECCHETTI SOCIETY

DURING the first week in September, The Cecchetti Society will be holding a Summer School at Offley Place, Offley, Hitchin, Herts. In the country-house atmosphere of lovely Offley Place, the principles of the method are thoroughly studied from the Professional dancers' and teachers' point of view. Lectures are given on many allied subjects.

This is the third Summer School to be held and they are proving most popular. In spite of the hard work there is a happy atmosphere of relaxation which the students find refreshing. Particulars can be obtained from Mrs. Hardy, 11, The Avenue, Hitchin, Herts.

### STELLA MANN

ON Monday June 18 at the Rudolf Steiner Hall, pupils of the Stella Mann School, with Stella Mann and Christine Leeming, gave an exhibition of modern dance exercises and dances, including a short ballet in four scenes *The Pied Piper of Hamelin*, to Beethoven music, arranged and played by Hilda Flatter, on the piano.

From the tiniest tots to the not so tiny, all of the pupils danced well; rythmically and with precision in the exercises, and with evident sense of characterisation in the short dances.

For some of these, Iris Blain spoke accompanying verses with great clarity and expression.

Stella Mann danced several cameos in Nursery style and two short character roles, *The Broom* in which a jolly seeming housewife rebelled against the tyranny of her chores, and *The Life of a Beggar Girl*. In the latter she portrayed the unhappy life of a child of the streets who becomes a woman of the streets and then in old-age returns to begging before she dies—still on the street where she has passed her life. In a very short space of time she evoked many moods and clearly painted the sad story.

*The Pied Piper of Hamelin* (choreography by Stella Mann; decor and costumes by Iris Blain) was an ideal work for including pupils of all ages in one ballet which allowed them all something to do at different times. Christine Leeming was The Pied Piper, and Stella Mann the Town Clerk.

**Jack Hanson.**

## *Where are they now?*

| *NAME* | *PREVIOUSLY WITH* | *HAS JOINED* |
|---|---|---|
| JOSEPHINE GORDON | Empire Ballet | Sadler's Wells Theatre Ballet |
| GRAHAM McCORMACK | Empire Ballet | Sadler's Wells Theatre Ballet |
| SEAMUS GORDON | Ambassador Ballet | Kiss Me Kate |
| SALLY GILMOUR | Orlando's Silver Wedding | Carrousel |
| PETER WHITE | Festival Ballet | Empire Ballet |
| MICHEL DE LUTRY | Television Ballet | London Theatre Ballet |
| DOMINI CALLAGHAN | Television Ballet | London Theatre Ballet |
| DEREK ROSEN | Festival Ballet | London Theatre Ballet |
| KEN SMITH | Ballet Workshop | London Theatre Ballet |
| TERRY GILBERT | Ballet Workshop | London Theatre Ballet |
| YVONNE CARTIER | Television Ballet | London Theatre Ballet |
| HAZEL WISCOMBE | Television Ballet | London Theatre Ballet |
| HERMIONE HARVEY | Carrousel | Sadler's Wells Theatre Ballet |

# *Dance and Dancers* . . . . ABROAD

## FLORENCE FESTIVAL

OF the thirty-nine members of the *corps de ballet* appearing in the Florentine May Festival only eight were Italian and none Florentine. The nationalities of the dancers ranged from Russian to Canadian. The stars were Yvette Chauviré, Jacqueline Moreau, Nathalie Philippart, Jean Babilée and Vladimir Skouratoff.

The greatest achievement of this company was the enormous amount of work accomplished within the short period of six weeks; two Verdi opera-ballets, *Macbeth* and *Sicilian Vespers* (uncut versions) lasting about thirty minutes each) and six evenings of ballet which included last minute programme changes.

Aurel Miloss, Rome's resident choreographer, who is remarkable for the quantity of work he is capable of turning out, premiered five works during the short season. Most successful of the five was *Mysteres* to the beautiful Bartok score for String Instruments, Percussion and Celesta. The argument was presumably "the multiplicity of the human being in conflict with himself". Although the attempt to combine meanings, symbolism, plastic movement and ballet technique, resulted in a sort of confusion, the dancers succeeded in conveying a feeling of intensity and dramatic impact. Miloss was fortunate in his five truly extraordinary collaborators, Chauviré, Philippart, Babilée, a young English dancer formerly with the Sadler's Wells Ballet, Deryk Mendel, and Vladimir Skouratoff.

Miloss, who has been in Italy for the past ten years has raised the general level of ballet in this country by inducing the collaboration of distinguished painters, writers and composers on many of his productions. He has also been influenced, in the past two years, by contact with English, French and American choreographers and dancers. If his work last season was vaguely reminiscent of Balanchine, his most remarkable work this year has decidedly been influenced by Jerome Robbins' *Age of Anxiety* and *Interplay*.

Next in importance was *Don Juan* to music by Gluck, a ballet intended to faithfully reproduce the style of Gasparre Angiolini. Babilée danced the title role, with Philippart as Donna Elvira. Most striking feature of the ballet was the magnificent decor by Cassandre. The choreography, although very much in the style, is the kind expected to get somewhere dramatically but never does. Babilée, although impressive as Don Juan, was not ideally cast. Philippart is charming as Elvira and reveals a much stronger technique than was evident last season.

Babilée's *Amour et Son Amour* was omitted because of technical difficulties and insufficient time for rehearsal. The remainder of the programme consisted of several *pas de deux* including Chauviré's *Romeo and Juliet*. Also given were *Nocturne* by Victor Gsovsky with music by Mozart and a charming but inconsequential *Scarlattiana* by Miloss, excellently danced by all soloists of the company. It was interesting to note that some evenings programmes consisted of three ballets in which sword duels figured importantly—*Don Juan, Romeo and Juliet* and *Nocturne*.

A special treat was the guest appearance of Toumanova in *Swan Lake* and the *Don Quixote pas de deux*. She was scheduled to appear in a new work by Miloss called *The Street on the Cafe*, with music by the twelve-tone composer, Roman Vlad. The ballet was withdrawn on the night of the dress rehearsal when it became evident that the orchestra required four rehearsals to master the difficult score instead of the allotted one.

Toumanova danced the second act of *Swan Lake* with breathtaking technical command and beautiful musical phrasing. If her Swan Queen was somewhat overplayed (almost shocking the purists in the audience) she nevertheless invested the role with such personality and exuberance that the performance was an unforgettable one. Her task was made more difficult by the inadequacy of the *corps de ballet* whose dancing, manners and costumes were evocative of a "duck pond". Obviously a case of under rehearsal.

More than one word of praise should be spoken for Toumanova's partner on this occasion, Vladimir Skouratoff, whose clean, brilliant technique, elegant style and pleasant stage manners should make him one of the best and greatest classical male dancers of our time.

*Giulio Perugini in the* Legend of Joseph *at La Scala, Milan. Wallman choreographed this work to the Richard Strauss music. It may be remembered that Fokine once created a work with the same title and subject for Diaghilev in which Massine made his first appearance as a dancer* (*Photo: Piccagliani*)

Although the *corps de ballet* was terribly under-rehearsed, the ballets poorly lighted the dancing of the soloists was excellent throughout and it is regrettable that they cannot remain together as a company, if only to afford Miloss the opportunity of revealing himself as the sensitive artiste he undoubtedly is. Chauviré was in brilliant form and Jacqueline Moreau is truly a delightful dancer. Of the younger dancers, eighteen year old Xenia Palley is most gifted and accomplished and bears watching. The Canadian, Marc Beaudet, pleased through his unassuming but stylish elegance; Violette Verdy and Vladimir Oukhtomsky acquitted themselves admirably. It is regrettable that Yurek Shabelevsky's appearance was cancelled by the omission of the new Miloss work ; the only ballet he was to appear in.

It will take time to re-assemble a ballet public in Italy. The recent appearance of Sadler's Wells Ballet and Ballet Theatre have managed to stimulate a new interest. Unfortunately there are no dance critics and therefore no proper guidance for a potential audience. It is hoped that by repetition of the Florence and Venice Festivals that a new and discriminating audience will be ushered into existence.

**Trudy Goth.**

## THE DE CUEVAS GRAND BALLET

ON July 5, the De Cuevas Grand Ballet presented a programme at the Palais de Chaillot which was a Gala Performance. This consisted of *Swan Lake* Act 2, *Tragedie à Verone*, *Black Swan*, *Divertissement pour une Couronne*. In August they will be appearing at Deauville.

## PALAIS DE CHAILLOT

FROM June 13 to 18 at the Palais de Chaillot, Yvette Chauviré appeared at special performances with Jacqueline Moreau and Skouratoff. The programmes included *Nocturne* with Chauviré and Skouratoff, in which Tania Ouspenska and Vladimir Ouktomsky also appeared; *Don Quichotte pas de deux* with Moreau and Skouratoff; the second act of *Giselle* in which Chauviré gave a very moving performance, together with Moreau and Skouratoff; *L'Ecuyere*, in which Chauviré's interpretation is now somewhat changed. Yurek Shabelevsky was compelled to withdraw from these programmes owing to an indisposition.

## PILAR LOPEZ COMPANY IN PARIS

IT was a pity that there was not any really outstanding personality in the company. The four men (Roberto Ximenez, Manolo Vargas, Alejandro Vega, Alberto Lorca) were excellent and good-looking—the girls, adequate.

But Lopez is no longer young and lacks the "something" which Argentinita had so much of—as the French say—"L'Ambiance" is lacking. However, on the credit side one must say that the *Zapateado* (Sarasate) of Alejandro Vega and Alberto Lorca is excellent; *Les Goyesces* (Granados) is a delightfully delicate, subtle interpretation of scenes from the works and time of Goya. *Huayno* (Inca Dance-Tomas Rios) retains all its charm—I saw it performed in New York several years ago when Argentinita was still alive.

The *Zapateado du Perchel* danced by Roberto Ximenez, with only the feet in a spotlight, is brilliant. The *Flamencos de la Trinidad* (Andalusian Scene) in spite of rather original treatment and great effort by Vega, lacked *fire*. Lopez just isn't Amaya! *Capriccio Espagnol* (Rimsky-Korsakov) was well danced, but it seems to me that the music demands a larger company. Also, although well danced by Alberto Lorca, I found Ravel's *Alborada del Gracioso* too strong a music for a solo.

**Margaret O'Brien.**

## SOUTH AFRICA

LOUIS GODFREY, the young South African who recently was with the Festival Ballet Company during their tour of Britain and London season, appeared at the City Hall, Pretoria, on June 8, at a performance in aid of the Festival Ballet Society of South Africa. He danced the Russian Dance in a ballet by Marjorie Sturman, *La Premiere*.

Also in the programme was *Mr. Pickwick on the Ice*, another ballet by Marjorie Sturman, in which Aileen Farrell, a young dancer with a big local reputation, was outstanding as Arabella.

Others who appeared during the evening were Daphne Madeley and Monty Aschman in a *pas de deux*; Dianne Richards and Yvonne Fevrier in the *Danse Russe* with Louis Godfrey; Peggy Caroline as The Sugar Plum Fairy; and Jeanette Ordman in *Danse Chinoise*.

It is very likely that Louis Godfrey will return to England in the autumn when he will again dance with Festival Ballet during their tour. He scored a great success when he appeared previously in this country and he had a Spanish ballet, Ana Ricarda's *Fiesta*, specially created for him.

## AUSTRALIA

THE new Borovansky ballet *The Outlaw* is the first work of the company which has not been warmly received, and the concensus of opinion seems to be that it is an unhappy mixture of too many styles.

This is a fantasy inspired by the life of Ned Kelly, a famous Australian bush-ranger, with decor by William Constable, and music by Verdon Williams, based on folk tunes. The style is a mixture of classical, character, and national dancing with dashes of mime. This cocktail affair has not proved so acceptable as the work of purer vintage with which the season opened.

A new ballet by Dorothy Stevenson *Chiaroscuro* is in preparation. This will be danced by five couples to the music of Schumann's Piano Quintet, and is based on an abstract treatment of Schumann's insanity.

The season in Sydney has been a phenomenal success, and the company have danced to capacity audiences in a theatre seating 2,500. They open in Brisbane on July 3, for 5 or 6 weeks before going to Melbourne for about 3 months. After this there will be a tour of New Zealand.

## POUR NOS LECTURES FRANÇAIS

**LE Ballet Sadler's Wells est revenu à Covent Garden (Opéra Royal) le 3 juillet, et a presente, le 9 juillet, la premiere de *Tiresias*, choreographie de Frederick Ashton, musique de Constant Lambert. S. M. la Reine y est assistee.**

Le Ballet du Théâtre de Sadler's Wells présentera une saison courte avant de partir pour Canada et les Etats-Unis. Le Ballet remettra en scène *Coppelia*, le 4 septembre, avec le décor nouveau de l'australien Loudon Sainthill ; et aussi deux actes de *Casse-Noisette*, décor de Cecil Beaton. La troupe quittera Londres en septembre, et présentera sa programme première à Québec le 5 octobre.

Le Festival Ballet a terminé ses programmes de ballet au Stroll Theatre de Londres le 7 juillet. La compagnie, maintenant sous la haute présidence de S. A. la princesse Marie Louise, a presenté pendant la saison plusiers d'invités, y compris Danilova, Slavenska, et Miskovitch. Beriosov a rémonté les *Danses Polovtsiennes* de *Prine Igor*, avec Krassovska, Vassili Trunoff, et Paula Hinton.

International Ballet presente ballet pendant août au nouveau Festival Hall, adapté à l'usage de théâtre par une scène specialement construite. Nouveauté de la repertoire est *For Love or Money*, chorêographis d'Alenarg off, musique de Gilbert Vinter.


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## FESTIVAL AT ROYAL THEATRE, COPENHAGEN

WHEN I went to Copenhagen last year to see the two-week festival given by the Royal Danish Ballet, I was deeply impressed by what I saw. But first visits can frequently be deceptive and it was not with a feeling of completely calm assurance that I set out again this year. I had told everyone of the wonderful things to be seen, I had written at length on various occasions, I had perhaps got rather carried-away. This year also I was accompanied by six colleagues and I felt rather responsible for the whole thing. I had visions of a miserable ten days while I had to face, each evening in the theatre, six glowering ballet critics sitting at my side and the drear figure of disillusionment on my knee. Absurd, of course, to have such feelings as I should have respected my own judgment better. However I was not prepared for the instantaneous and complete capitulation that occurred.

The repertoire was better chosen than last year and the programmes well arranged ; several of the ballets that could have little meaning to anyone not a Dane, had been omitted. There were several works that had not been given last year—*Coppelia, Giselle, Casse Noisette pas de deux, Diana* (a revival of an old ballet by Harald Lander), and *Romeo and Juliet* (a revival of an old ballet by Birgir Bartholin).

THE opening programme on June 1 consisted of *La Sylphide* the *Casse Noisette pas de deux*, and *Petrouchka*. Bournonville's version of the former makes a beautiful ballet which is far more complete than was the Gsovsky-Petit version for the Ballets des Champs Elysées. The male *soli* and *ensembles* in the first act are exciting and full of invention. Margrethe Schanne as the Sylphide both dances beautifully and is physically right ; she has made vast strides since last year when she was only just recovering from a long illness. Poul Gnatt as the fickle James repeats what I think to be one of the best performances of one of the best devised roles in classical ballet. Overshadowing everything is the mime of Gerda Karstens as the particularly nasty witch, Madge.

I always feel this company fails when it comes to Petipa and the presentation of the grand *pas de deux* from the last act of *Casse Noisette* does little to alter my opinion. Erik Bruhn dances a fine variation and partners well but Toni Lander is too young at the moment to give the display of virtuosity which can be the only reason for taking this *pas de deux* out of its context.

The *Petrouchka* is almost certainly the best preserved to-day. All the tiny details can still be seen and it is again possible to see why this work is one of the great masterpieces of the century. Borge Ralovis very moving in the title role.

GALEOTTI'S *Les Caprices du Cupidon et du Maitre de Ballet* opened the programme on June 2. The oldest ballet in the European repertoire, it seems as fresh and gay as I am sure it must have been when given in 1786.

Harald Lander originally arranged Poulenc's *Aubade* for piano and orchestra as a ballet in 1933 under the title of *Diana*. This year it was revived again and gives one of the best roles yet to Kirsten Ralov as the hard and unapproachable Diana. Fredbjorn Bjornsson also makes a completely plausible Actaeon. The choreography is intelligent and well arranged though it does not quite realise the story of the huntsman who dares to watch a goddess bathing and then gets turned into a stag for being so inquisitive, finally, to be destroyed by his own hounds. This seems to be a much better version than that of Lifar though it is always hard to forget the wonderful ballet that Balanchine made for Nemchinova in 1936.

Yet another *Romeo and Juliet* to Tchaikovsky's much-worn symphonic poem. But Bartholin's is one of the best and certainly contains the essence of the drama though the shortness of the score makes it impossible to give but a light thumbnail sketch where a sombre oil painting is called for. Erik Bruhn is a rather emotionless Romeo but he dances beautifully. Tony Lander looks very pretty and touchingly innocent as Juliet but is hampered by a clumsy dress. The Tybalt of Bjornsson overshadows them all as so frequently happens in the actual play. I never, however, got the feeling of a world-shaking love affair.

Lander's *Qarrtsiluni* ended the programme and I still think this Greenlandic epic to be one of the best finishing ballets since *Igor*.

I do not care for the version of Fokine's *Les Sylphides*, retaining its original title of *Chopiniana*, which opened the programme on June 3. Fokine mounted it for the Royal Theatre in 1925 and although I am certain it has been perfectly preserved there is little of the romanticism of the 1909 version and it all goes to prove that when a choreographer creates a masterpiece he should leave well alone.

Bartholin's version of Prokofiev's *Symphonie Classique* (given under that name) which followed, confirms my opinion that this has far greater feeling for the music than Tudor's *Gala Performance*. The dances are very well arranged and this is the nearest thing to a Balanchine ballet in the repertoire. A pity that Bartholin was foisted off with an old opera setting as a background to his pretty dresses.

After seeing the *Coppelia*, which finished the evening, I realise that I had never begun to know the ballet before. I feel terribly ashamed that there must be many Danes who come to England and see our coy apology for this gay and beautiful classic—how they must laugh at us ! The work has integrity because it remains a Galician peasant frolic and there are none of those awful dances for the Hours, Prayer, and Aurora. Inge Sand's Swanilda is just right and she really lives the role ; there is never the feeling that she is a great ballerina but a young girl with all the charm and natural failings of youth. Bjornsson's Franz is a fickle village gallant who must be quite irresistible to all the girls. Their love story and little infidelities make the audience smile and suffer with them —an experience I can never remember feeling in any other production. How right is Neils Bjorn Larsen's Coppelius ; he is no red-nosed comic or fantastic Germanic magician, but an ordinary eccentirc who is always to be found in any small community. I like also the musical comedy setting for the first and last act. The middle scene in Coppelius' workshop is beautifully dusty and crammed with junk, the presence of a Spanish doll makes Swanilda's *Espagnol* seem the most natural thing to do.

LAST year I quite liked *Metaphor* which was first on the June 4 programme. This year I heartily dislike it nor is it half as well danced. It seems an over-elaborate and tedious way of telling the simple story of a girl and her struggle against certain masculine elements. The choreographer, Nini Theilade, appears to have been very influenced by the symphonic ballets of Massine in the 'thirties.

Margrethe Schanne's *Giselle*, which follows, is a good workmanlike performance though but a shadow of what it will one day become if she carefully studies the other ballerinas of this world who essay the role. She fails to move one in the first act because her mother (Gerda Karstens) so dominates the scene—the restrained agony of the latter is almost unbearable. Performances such as this make those sublime moments in the theatre which are engraved for ever on the minds of those who see them.

Schanne's second act is more suitable to the present stage of her development. As in *La Sylphide* she has the ideal physique for these supernatural roles. Niels Bjorn Larsen's Hilarion is not the Tod Slaughterish villian that we are wont to see, but a typical rejected suitor, he also recognises the Prince as being a person of noble birth. Borge Ralov was rather a disappointment as Albrecht and did not seem happy in the role which was surprising as he is a fine artist. As the Queen of the Wilis, Kirsten Ralov dances well but never seems to be the evil creature who makes men dance to their death—this may have been something to do with her make-up. The production of the second act was good.

OWING to circumstances over which I had no control I missed Niels Bjorn Larsen's ballet *Desire* which came first in the June 6 programme, To Gershwin's Concerto in F for piano and orchestra, it apparently concerned a man's struggle between love and desire.

Lander's Spanish ballet to Turina music, *Morning, Noon, and Night*, I had seen last year. I still think it to be a rather colourless work which creates little effect though Margarethe Schanne gave nice feeling to the Senorita who dreams of love in the form of Fredbjorn Bjornsson.

I cannot feel that Massine has told the company all the tricks of his *Beau Danube* which concludes the programme ; there is certainly a great deal missing though Toni Lander makes the best First Hand since Baronova and Beriosova.

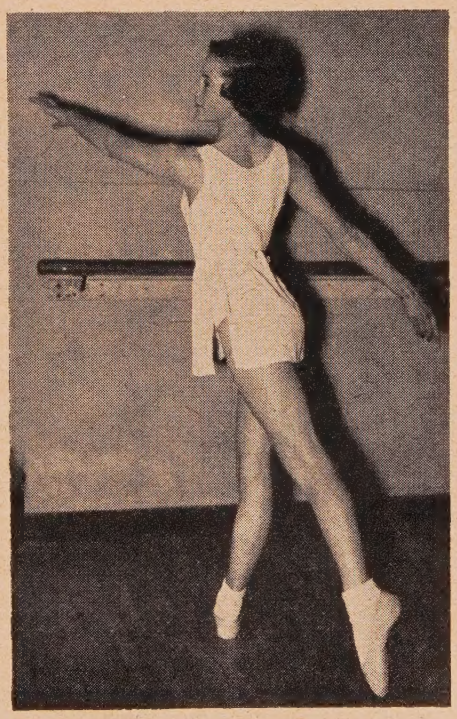
# *Ballet for Beginners*

## STORY OF A BALLET

### *Prince Igor*

FIRST given by the Diaghilev Ballet at the Theatre du Chatelet in Paris on May 19, 1909. These dances were taken from Borodin's opera, *Prince Igor*, and choreographed by Michel Fokine. The original setting and costumes were by Nicholas Roerich and although many people have designed the work since, nobody has ever managed to convey the primitive barbarism better. Recently Festival Ballet reconstructed the original designs and it was possible to see something of the splendour that originally astounded Western Europe. Adolph Bolm originally created the role of the Polovtsian Chief while Sophia Fedorova and Helen Smirnova played the Young Polovtsian Girl and the Chief Captive Slave respectively. Bolm was said to have been astounding in the principal role and later Leon Woizikowsky gave a virile and exciting performance. In recent years the best performances have been given by Poul Gnatt and Vassili Trunoff. It can be said that these wild dances were the first glimpse that England had of a company that was to alter the whole course of ballet. Even though forty years have elapsed since they were first given they still have an impact that is unequalled in any modern ballet of this type.

The curtain rises on a Polovtsian camp at dawn. Above the open plain rises the smoke from dying camp fires. Before the primitive beehive tents can be seen the shapes of recumbent warriors and their girls. Gradually the girls separate from the groups and start to do a wild dance spurred on by the men. Presently some slaves are brought in and slowly weave around the camp, swaying rhythmically and fluttering their veils; last of all a captive princess dances slowly down the centre of the line of girls. As the dance finishes they sink to the ground in the shelter of the tents. A new rhythm, fierce and throbbing, brings the Chief Polovtsian leaping into the middle of the camp. He whirls and leaps in a savage frenzy. Fired by this example, his warriors follow suit until all the men are caught-up in a hectic dance. When they appear to be exhausted they shoot arrows into the air, but the slaves circle round them and inflame them to even further excesses of movement. Finally each warrior siezes a slave and lifts her on to his shoulder and retires with her into the tents. A *pizzicato* theme brings in some Polovtsian



*Sally Richter, the Cecchetti-trained winner of this year's Mabel Ryan award which was judged by Madame Lydia Sokolova on May 19 Sally is a pupil of the Margaret Saul School of Ballet* (*Photo John Cameron*)

*Prince Igor contd.*—

youths who leaping and clapping their hands and writhing on the ground bring everybody back to dance even more frantically until the curtain falls.

### GLOSSARY

**Au Milieu.** In the centre. The expression used at the conclusion of *barre* work, to indicate the beginning of centre practice.

**Couronne.** Crown. A position of the arms when raised above the head, framing both head and face.

**Déboulés.** To unroll or run out. The term applied to small, rapid turns in first position. Usually danced on point, they frequently precede the final step in a solo variation, which generally ends in arabesque or fourth position; *i.e.*, Giselle's first act variation.

**En Croix.** In the shape of a cross. Term applied to exercises executed front, side, back and side; *battements tendus en croix*.

**Placé.** Placed. The term used in describing the perfect or correct position of the dancer's arms, body, head and legs when executing the dancing positions; either on the ground or in the air.

**Serré.** Very tight. A series of *petits battements sur le cou-de-pied*, taut and rapid. Usually one of the last exercises at the *barre*. It is performed by the Swan Queen in the second act of *Swan Lake*. Supported by Prince Siegfried, she does them *en tournant* (turning) *sur place*.

### SOLUTION TO CROSSWORD

VETERANS

Across—5, A bite. 8, Curtains. 9, Stray. 10, Nowadays. 11, Preen. 14, Run. 16, Teenie. 17, Ecarté. 18, Dew. 20, Stoll. 24, Spessiva. 25, A vase. 26, Prettier. 27, Slays.

Down—1, Scene. 2, Crown. 3, Cards. 4, And you. 6, Bath Road. 7, Travesti. 12, Festival. 13, Inglesby. 14, Red. 15, New. 19, Empire. 21, Osato. 22, Vivid. 23, Pairs.

BEGINNERS

Across—5, A fuss. 8, Military. 9, Usual. 10, Lichine's. 11, Finis. 14, Asp. 16, Horned. 17, A fairy. 18, Own. 20, Skirt. 24, Sleepily. 25, Shape. 26, Devilish. 27, Spasm.

Down—1, Small. 2, Black. 3, Stain. 4, Freeds. 6, Festival. 7, Spaniard. 12, Workshop. 13, And ropes. 14, Ado. 15, Pan. 19, Walter. 21, Peris. 22, Minim. 23, Byshe.

# Ballet Dates

July — SADLER'S WELLS BALLET
30 Royal Court Theatre, Liverpool (2 weeks)
August
13 Grand Theatre, Leeds.

AT THE EMPIRE THEATRE EDINBURGH

August
20 *Lac de Cygnes*
21 *Lac des Cygnes*
22 (M & E) *Lac des Cygnes*
23 *Les Patineurs, Tiresias, Wedding Bouquet*
24 *Les Patineurs, Tiresias, Wedding Bouquet*
25 (M & E) *Checkmate, Symphonic Variations, Don Quixote*
27 *Lac des Cygnes*
28 *Lac des Cygnes*
29 (M & E) *Lac des Cygnes*
30 *Rake's Progress, Ballet Imperial, Job*
31 *Rake's Progress, Ballet Imperial, Job*
September
1 (M) *Les Patineurs, Ballet Imperial, Job*
(E) *Rake's Progress, Ballet Imperial, Job*

YUGOSLAV NATIONAL BALLET AT THE EMPIRE THEATRE ENDINBURGH

September
3, 4, 5 *The Legend of Ohrid*
6, 7, 8 *The Ballet of a Mediæval Love*

SADLER'S WELLS THEATRE BALLET AT SADLER'S WELLS THEATRE

September
1 (M) *Khadra, Haunted Ballroom, Pineapple Poll*
4 *Coppelia* (1st performance)
6 *Coppelia*
8 (M) *Coppelia*
11 *Khadra, Casse Noisette* (1st performance), *Harlequin in April*
13 *Lac des Cygnes* Act 2, *Haunted Ballroom, Pineapple Poll*
15 (M) *Khadra, Harlequin in April, Casse Noisette*
15 (E) *Dido and Aeneas, Khadra, Casse Noisette*
17 *Coppelia*
20 *Lac des Cygnes* Act 2, *Harlequin in April, Pineapple Poll*
21 *Dido and Aeneas, Harlequin in April, Pineapple Poll*

INTERNATIONAL BALLET AT THE ROYAL FESTIVAL HALL

July
26 ROYAL FESTIVAL HALL, LONDON. Gala performance before H.R.H. The Duchess of Kent.
*Capriccio Espagnol. Grand Pas d'Action, Gaiete Parisienne.*
27 *Capriccio Espagnol. Grand Pas d'Action, Gaiete Parisienne.*
28 (M) *Le Lac des Cygnes.* (E) *Le Lac des Cygnes.*
30 *Capriccio Espagnol. Visions. Gaiete Parisienne.*
31 *Capriccio Espagnol. Gaiete Parisienne. For Love or Money* (London Premiere).

August
1 *Capriccio Espagnol, Gaiete Parisienne, For Love or Money*
2 *Le Lac des Cygnes*
3 *Le Lac des Cygnes*
4 *Capriccio Espagnol, Gaiete Parisienne, For Love or Money*
6 *The Sleeping Princess*
7 *The Sleeping Princess*
8 *Capriccio Espagnol, Giselle*
9 *The Sleeping Princess*
10 *For Love or Money, Capriccio Espagnol, Carnaval*
11 (M) *The Sleeping Princess*
(E) *Capriccio Espagnol, For Love or Money, Gaiete Parisienne*
13 *Coppelia*
14 *Coppelia*
15 *Copppelia*
16 *Le Lac des Cygnes*
17 *Visions, For Love or Money, Gaiete Parisienne*
18 *Le Lac des Cygnes*
20 *Le Lac des Cygnes*
21 *The Sleeping Princess*
22 *The Sleeping Princess*
23 *Capriccio Espagnol, Giselle*
24 *For Love or Money, Gaiete Parisienne, Carnaval*
25 (M) *Coppelia*
(E) *Coppelia*
27 *The Sleeping Princess*
28 *Le Lac des Cygnes*
29 *Le Lac des Cygnes*
30 *Gaiete Parisienne, Capriccio Espagnol, Visions*
31 *Coppelia*
September
1 (M) *Capriccio Espagnol, For Love or Money, Gaiete Parisienne*
(E) *The Sleeping Princess*

FESTIVAL BALLET

August
27 Essoldo Theatre, Brighton
September
3 Davis Theatre, Croydon (two weeks)
17 Hippodrome, Golders Green (two weeks)

RAMBERT BALLET

July
30 Marlowe Theatre, Canterbury
August
13 Palace Theatre, Plymouth
20 Repertory Theatre, Birmingham (two weeks)
September
3 Guildhall Theatre, St. Ives
10 Theatre Royal, Exeter
17 Prince of Wales, Cardiff
24 Empire Theatre, Belfast (two weeks)

CONTINENTAL BALLET

August
6 Open Air Theatre, Clapham Common
20 Winter Garden, Leamington Spa
27 Civic Theatre, Chesterfield
September
3 Repertory Theatre, Colchester
24 Theatre Royal, Rochdale

BALLET WORKSHOP
Re-opens second Sunday in October

RAM GOPAL

July
23 Gaiety Theatre, Dublin (two weeks)

BRITISH DANCE THEATRE

August
28 Exchange Theatre, Kilmarnock

LONDON THEATRE BALLET

July
12 Winter Gardens Pavilion, Eastbourne (9 weeks)

ROYAL ALBERT HALL (BALLET MUSIC IN "THE PROMS")

July
28 *Symphonic Variations* (Franck)
30 *The Perfect Fool* (Holst)
August
2 *Symphonie Fantastique* (Berlioz)
4 *Prelude a L'Apres-Midi d'un Faune* (Debussy), *Peter and the Wolf* (Prokofiev)
7 *Coq d'Or*, Prelude and Cortege (Rimsky-Korsakov), *Rhapsody on a Theme of Paganini* (Rachmaninov), *Three-Cornered Hat* (three Dances) (Falla)
11 *Horoscope* (Lambert), conducted by the composer
13 *Capriccio Espagnol* (Rimsky-Korsokov)
18 *Don Juan* (Strauss)
22 *Ballet Imperial* (Concerto No. 2, piano) (Tschaikowsky), *Presages* (Symphony No. 5) (Tschaikowsky)
25 *Facade* (Walton)—suite No. 2, conducted by the composer, *Casse-Noisette* suite (Tschaikowsky)
29 *Scheherazade* (Rimsky-Korsokov)
31 *Firebird* suite (Stravinsky)
September
1 *La Boutique Fantasque* (Rossini-Respighi)
5 *Capriccio Italien* (Tschaikowsky)
6 *Daphnis and Chloe* second suite (Ravel)
8 *Theme and Variations* (Suite No. 3 in D) (Tschaikowsky), *Fete Polonaise* (Chabrier) (finale of *Bourree Fantasque*)
10 *The Sleeping Beauty* (Waltz) (Tschaikowsky)
11 *Nocturne*—Paris (Delius), *Sinfonia Concertante* (Mozart)
12 *Choreartium* (Symphony No. 4, Brahms)
15 *Prince Igor* Polovtsian Dances (Borodin)
17 *Francesca da Rimini* (Tschaikowsky)
20 *The Planets* (Holst)

# Clubs

## LONDON

*Hampstead Ballet and Dramatic Club.*

EVERY year the Hampstead Borough Council sponsors a festival of the arts, to which most of the artistic groups in Hampstead—literature, art, drama, ballet, etc.—contribute. As far back as January the Hampstead Ballet and Dramatic Club began thinking about a programme of original ballets for the forthcoming festival.

Elsie Rhind—one of the club's leading dancers—had mentioned some time previously that she had in mind a story which would fit very well to the music of Kabalevski's "Comedians Suite", of which she was very fond, but she doubted her abilities as a choreographer. After much persuasion, however, she agreed to make the attempt and rehearsals began early in March.

Then Pirmin Trecu came on the scene. At that time he lived in a flat above the club premises and gave an hour's class, on Sunday afternoons, for advanced pupils. This class was regularly followed by rehearsals for Elsie's ballet.

One evening when rehearsal had been going particularly slowly, Pirmin, taking a friendly interest, said "You're making it too classical". Demonstrating, he showed how he would do it. Kabalevski's music seemed to attract him as it attracted Elsie, and she became anxious for him to take over from her. At first Pirmin was loath to do this, but finally gave way to her repeated requests.

After that the ballet rapidly took shape. Once, David Poole came along to see how it was going and made a suggestion or two, and on another occasion, Sheilah O'Reilly did the same, but all went well and by the middle of May, with rehearsals twice a week, every member of the cast knew precisely what to do and had only to perfect it. We collected, in fact, quite a regular little audience of people who stayed on after their classes or even came along especially to watch rehearsals.

When at last the first night came, *Le Marche* was the hit of the evening. It would, I think, have merited some more imaginative title. From the point of view at least of one who danced in it, it had a professional touch in music, decor and choreography which was simple—for our benefit, necessarily so!—but effective.

Brian Seaton.

*London Ballet Circle, Sec.: Stanley W. Hawkins*, 132, *Kensington Park Road, London, W.*11.

LECTURES and demonstrations have recently been given by Carmona and Andes the well-known Spanish dancers; Franklyn White of Sadler's Wells Ballet; Beth Dean who gave a programme of her Australian Aboriginal dances. Guest teachers were, Stanley Judson, one of the original members of Sadler's Wells and creator of Elihu in Ninette de Valois' *Job*, and Michel de Lutry.

On September 16 Violetta Elvin will talk on the ballet of the U.S.S.R.

Meetings are held at the Salle Erard, Gt. Marlborough Street, W.1, at 3 p.m. on the dates announced.

## PAIGNTON

*Torbay Ballet Circle. Sec.: Joan Blackmore, Western Cottage, Borough Road, Paignton.*

The club has been formed for three years and now has thirty members. Although it is difficult to get lecturers so far from London lectures are arranged whenever possible.

For the Festival of Britain production at the Palace Avenue Theatre, Paignton, the programme included a ballet on Devon Folk Lore, *Devon Legend* to music of Vaughan Williams, and *Hungarian Wedding*, to music of Brahms, Delibes, and Tschaikowsky. Choreography was by the local dancing teacher Miss Eve St. Maur-Hill and the decor by Paignton Art School.

## CLUB ADDRESSES.

*Caernarvon White Slipper Ballet Company. Mrs. S. Kirk, Langdale, Caernarvon.*
*Chatham Dockyard Ballet Club. Miss Helen Moss, North Tower House, H.M. Dockyard, Chatham, Kent.*
*Chelmsford Ballet Company. Mrs. A. Wyatt, Laburnum Cottage, Little Waltham, nr. Chelmsford.*
*Chichester Ballet Club. Miss M. Lombard*, 8, *North Close, Chichester.*
*Cirencester Ballet Club. Mrs. G. Clark*, 5, *Cicely Hill, Cirencester.*
*Coryphee Ballet Club. Miss Thelma Beaumont*, 7 *Arnold Mansions, Queen's Club Gardens, London, W.*14.
*Demeter Company. Miss J. Winearls*, 109, *Belgrave Road, London, S.W.*1.
*Edinburgh Ballet Theatre. Miss Agnes Bertram*, 16, *Grosvenor Crescent, Edinburgh.*
*Erith Ballet Club. Algar Nunn, Esq.*, 51, *Langdale Crescent, Bexleyheath.*

# Ballet Correspondents

(*Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; l.s.—languages; p.r. photograph requested.*)

**JAN SLUBACH-CARR**, stage designer Deutches Theatre in Gottingen, Germany, wants b.c., m. age over 20, any country. m.a. 29, o.i., theatre, modern arts. l.s. French, English, German. p.r.

**JOAN SHIRLEY**, c/o 7, Congress Mount, Leeds, 12, wants b.c., m. or f. age 17-20 in U.S.A. preferably California. m.a. 17, o.i. every type of dancing, art, films, swimming, all sports. p.r.

**ELIZABETH MADILL**, c/o Women Students' Hall, Queen's University, Belfast, Northern Ireland, wants b.c., f. age 20-30, in France, preferably Paris; m.a. 20; o.i. music, art, literature, drama, history; ls. English, French; p.r.

**DOUGLAS HOPKINS**, 26, North View, Eastcote, Pinner, wants b.c.; m.a. 30; o.i. swimming, photography, films.

**COLIN GERRARD**, 30, Park Street, Heanor, Derbyshire, wants b.c.; m. over 18, anywhere; m.a. 20; o.i. tap-dancing, theatre, swimming; p.r. all answered.

**CYNTHIA HORNE**, 8, Hall End, Attleborough, Nuneaton, Warwickshire, wants b.c.; f. age 18-21, in England and all over world; m.a. 19; o.i. musical comedy, amateur dramatics, opera; p.r. all answered.

**PATRICIA GREENWOOD**, 131, Sankey Street, Warrington, Lancs., wants b.c.; m. or f. age over 20, in any country; m.a. 21; o.i. art, Scottish Dancing, Swimming; p.r. all answered.

**JUNE PERRY**, Strathallan, Fern Avenue, Lenzie, Glasgow, wants b.c.; f. age 18-23, in Australia, U.S.A, Canada, South Africa; m.a. 18; o.i. cricket, music and most sports; p.r.

**VIVIENNE GREENAWAY**, 513, Bath Road, Saltford, Bristol, wants b.c.; m. age 16-20 in U.S.A., South America, New Zealand; o.i. theatre, reading, music, tennis, knitting.

**PENELOPE DENT**, The Old Rectory, Ickleford, Hitchin, Herts., wants b.c.; m. or f. 15-17 in any part of British Isles; o.i. horses and show jumping.

**JOAN ANDERSON**, 6, Glencairn Crescent, Edinburgh, wants b.c.; age 13-15 in U.S.A., Canada, Australia, England; m.a. 13; o.i. reading, stamp collecting, films, swimming; p.r.

**BARBARA ALKER**, 278, Allerton Road, Liverpool, 18, wants b.c.; m. age 18-21 in London; m.a. 18; o.i. drama, music, sketching, badminton; p.r.

**RAYANNE REYNOLDS**, 118, Bramley Road, North Kensington, London, W.10, wants b.c.; m. or f. age 14-20 in Great Britain, U.S.A., Canada, Europe; m.a. 16; o.i. most sports, theatre, politics, books, films; all letters answered.

**DOROTHEA ROLANDE**, 25, Parolles Road, Highgate, London, N. 19, wants b.c.; m. or f. age 18-25 in England, U.S.A., Canada, or any English speaking country; m.a. 17; o.i. ice-skating, stamps, music, theatre, art; all answered.

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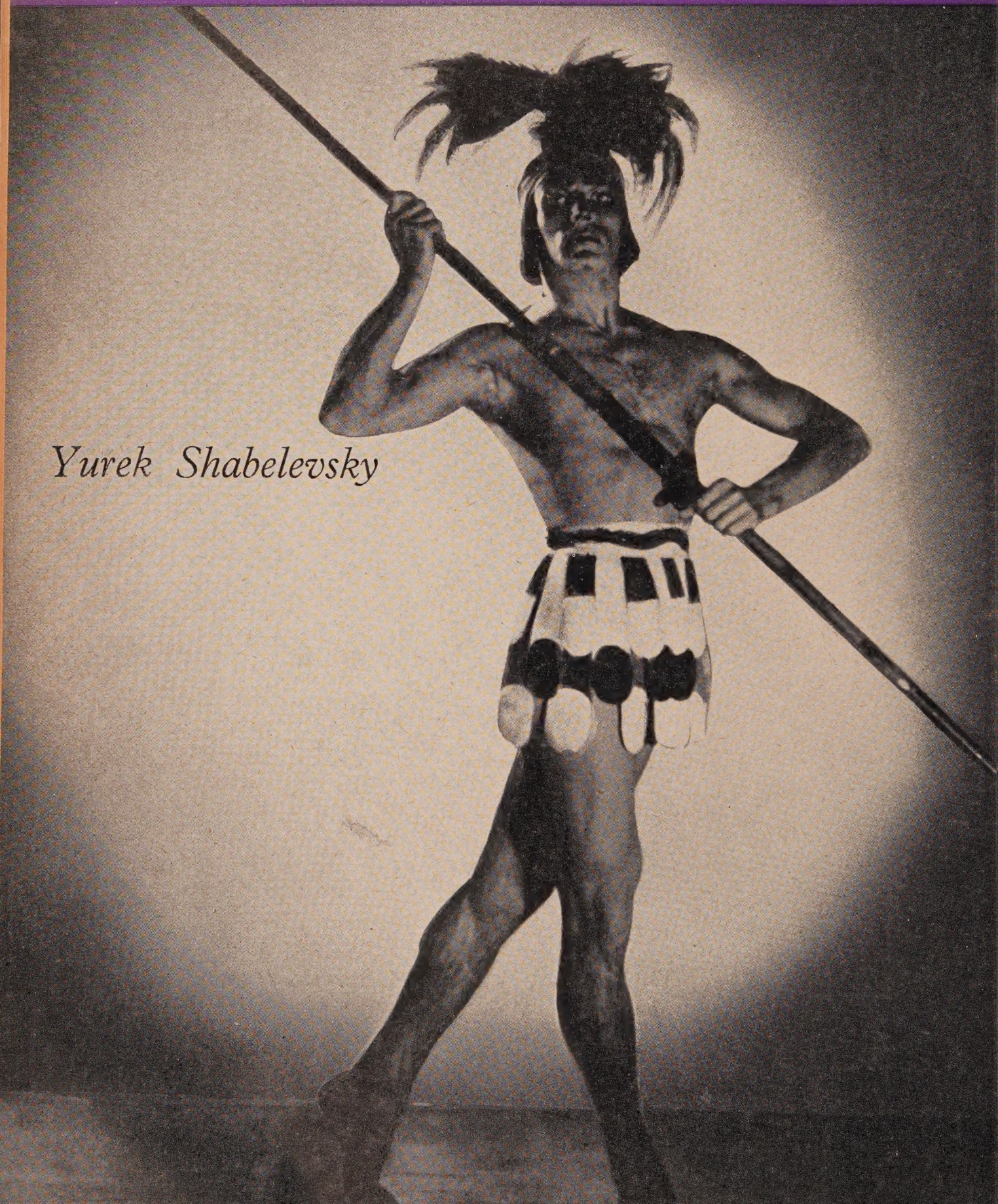

*Yurek Shabelevsky*